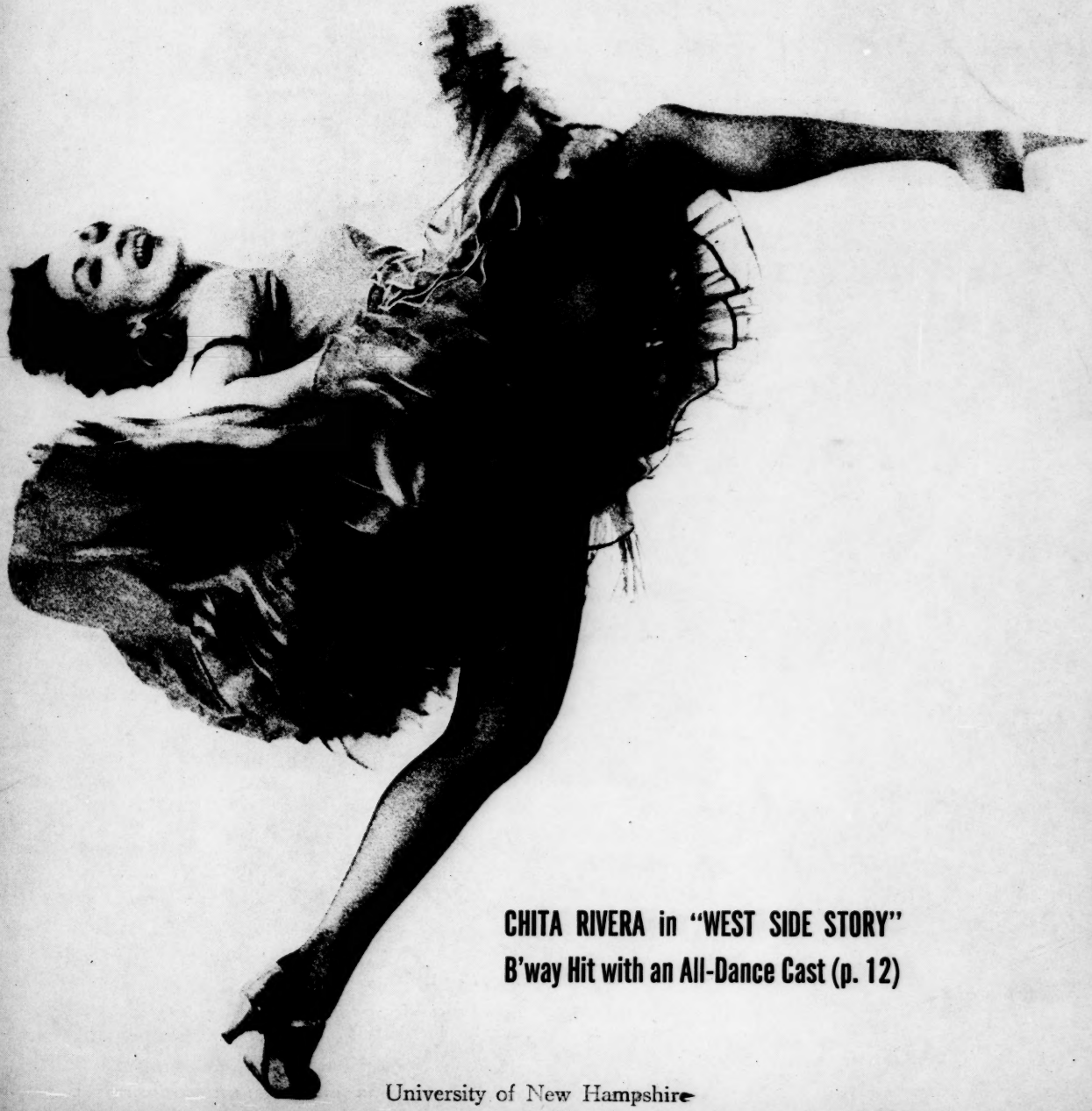
NOVEMBER 1957 50 CENTS

11 dance MAGAZINE



CHITA RIVERA in "WEST SIDE STORY"

B'way Hit with an All-Dance Cast (p. 12)

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DANCE Magazine's World-Wide Newspaper

Presstime News

"The dance belongs in the silence of the spirit." — Ruth St. Denis

NYC BALLET BACK IN ACTION

"Fanfare," "Divertimento No. 15," "Pas de Dix" and "Western Symphony" is the opening night bill for the **NYC Ballet** at the NY City Center on Nov. 19. First new work of the season comes the following eve., Nov. 20—a **Balanchine** opus presently titled "Square Dance." The new Stravinsky-Balanchine ballet, "Agon," has its official premiere Dec. 1, but there will be a "March of Dimes" benefit preview on Nov. 27. Dec. 1 will see the 1st perf. of a new **Jerome Robbins** ballet, "A Visit of Clowns," to Paul Bowles music. A Balanchine work to Gounod's Symphony No. 1 makes its bow Dec. 12, and Balanchine's "Stars and Stripes," to Sousa music (arr. by Hershey Kay), will be introduced Jan. 2. Funds for the new projects are reported to be limited, and it is likely they will be done without sets and in practice clothes.

"The Nutcracker" is scheduled for 16 holiday-season perfs.: Dec. 14 & 15, and Dec. 23 through Jan. 1 (except that the New Year's Eve program will be a repertory eve.) "The Nutcracker" will also be seen on CBS-TV Dec. 22 on the "7 Lively Arts" series.

New co. members are **Robert Lindgren, Conrad Ludlow, Dorothy Scott, Sonia Tyven** and **Edward Villella.**

SAN FRANCISCO BALLET NEWS

Currently appearing with the San Francisco Opera in Los Angeles, the **San Francisco Ballet** flies to SF for one day, Nov. 8, to present a special program for the 6th Nat'l Conf. of the US Nat'l Commission for UNESCO at the War Memorial Opera House. Among the delegates will be many Asian friends of the SF Ballet, with whom they became acquainted on their Oriental tour earlier this year. Highlight of the gala program will be the premiere of **Lew Christensen's** "Emperor Norton," a ballet based on the story of one of SF's colorful early figures. The co's traditional Christmas series of "The Nutcracker" is being expanded this year to 16 perfs., Dec. 9-23, in 10 Calif. cities. **Leon Kalimos,** business mgr. of the SF Ballet, was an Oct. visitor to NYC, to confer with ANTA about the co's spring tour to Mexico, Central and So. America, and also to discuss possible US bookings with Hurok and Columbia Artists.

BALLET THEATRE TO USSR

Dance is breaking through the Iron Curtain. The US State Dept. has approved the scheduling of performances by the **American Ballet Theatre** in the USSR, Poland and Czechoslovakia, as part of the summer tour under the auspices of the President's Special Int'l Program for Cultural Presentations (administered by ANTA). A tour is now being mapped out which will include appearances in Moscow, Leningrad, Kiev, Warsaw, Prague and Bucharest—as well as previously scheduled dates in Western Germany, Norway, Sweden, Denmark, The Netherlands, Belgium and France.

Another Washington development has increased the chances of Russian cooperation and bringing about true "cultural exchange." The State Dept. has rescinded its ruling which required that all foreign visitors be fingerprinted. The Russians' refusal to permit their dancers to submit to fingerprinting has so far stymied plans to bring Soviet dance co's here.

Probable items in the export repertoire, which will be the 1st American ballets to be seen by the Soviets, are **Robbins'** "Fancy Free," **de Mille's** "Rodeo" and "Fall River Legend," **Loring's** "Billy the Kid," **Tudor's** "Pillar of Fire" and **Balanchine's** "Theme and Variations."

The co., on their 7th overseas assignment for the exchange program, will represent US ballet at the Brussels World's Fair during the American National Days there, July 2, 3 & 4. They have also been asked to return later in the summer for a full week in Brussels.

HAYDEN DOUBLES AT MET

Melissa Hayden, in addition to her appearance with the **NYC Ballet,** will be guest prima ballerina with the **Metropolitan Opera Ballet** for "La Perichole," 1st perf. of which is to be Nov. 2. **Alicia Markova** is to be back at the Met in Dec. for "Orfeo." Premier danseur **Michael Maule** will be partner for both Markova and Hayden. **Carmen de Lavallade,** on maternity leave last season, returns to dance with her husband, **Geoffrey Holder,** in "Aida." Continuing with the Met Ballet from the previous season are: **Zachary Solov,** choreographer; **Antony Tudor,** director; **Mattlyn Gavers,** ballet mistress.

BALLET RUSSE NEWS

On Oct. 2 **Nina Novak** and members of the **Ballet Russe de Monte Carlo** left NYC's Int'l Airport for a week's engagement in Puerto Rico. 5 minutes after their plane departed, Miss Novak's brother, **Edmund Novak,** whom she had not seen for 10 years, arrived on a plane from Poland with his wife, **Irina Kovalska.** The family reunion, therefore, did not take place until BRMC returned from the Caribbean. Both Mr. Novak and his wife have now joined BRMC. New works in the co. repertoire are **Leon Danielian's** "The Mazurka," scheduled for premiere Oct. 18 in Hartford, and Nina Novak's "Variations Classiques," slated for Oct. 25 in B'klyn.

SHANTA RAO TOUR TROUBLES

International good-will has not been particularly furthered by the unfortunate circumstances of the American debut of **Shanta Rao and The Dancers of India.** The troupe, under several gilt-edge auspices, was presented here by Roger Stevens, "with the approval of the Government of India . . . in cooperation with the American National Theatre and Academy . . . through the assistance of the Asia Foundation," etc. The co. was due to play a week in Washington, a week in Philadelphia, and then go on a tour booked by Columbia Artists.

The Sept. 30 reviews, the day after the NYC premiere, were sufficiently tepid to panic a number of the out-of-town managers, who proceeded to cancel their bookings. Though all notices recognized that Shanta Rao was a superb artist, a further lambasting of the attraction 2 days later in "Variety" resulted in the calling off of all but the Washington engagement. The show business weekly criticized the fact that the production was "opened cold" on B'way, without benefit of a road try-out or previews, and called the producers and their collaborating organizations "amateur" and "lacking in showmanship."

For the 2nd NYC week a new program was presented, and many of the opening night faults had been corrected. The reviews were much better. At press time a valiant effort was being made to restore the scheduled tour.

INTERNATIONAL NOTES

Hanya Holm flew to London from NYC Oct. 15 to choreograph the 1st British production of "Where's Charley." **Glen Tetley** accompanied to assist . . . Another NY-London air traveler was **Anna Sokolow,** who left Oct. 18 to act as consultant for **Inbal,** the Yemenite dance group from Israel, which Hurok brings to the US early in '58 . . . **Jerome Robbins** goes to Copenhagen in Jan. to stage "Le Sacre du "Printemps," and possibly another work, for the **Royal Danish Ballet** . . . Probable Hurok import for Feb. is the **Chinese Classical Theatre** from Formosa, now touring Europe . . . **Alexandra Danilova, Frederic Franklin, Robert Lindgren** and **Sonia Tyven** culminated their Far Eastern tour with 2 appearances, Sept. 27 & 28, in Honolulu . . . After 2 1/2 years as aerialist-dancer in "Fanny," **Dean Crane** journeyed to Italy for a vacation. 3 days after his arrival, choreographer **Gise Gert** selected him for the Milan musical, "Uno Scandolo per Lili."

Anton Dolin's London Festival Ballet is at work on an elaborate new production of "Casse Noisette" for its annual Christmas season at Festival Hall. Supervising are choreographer **David Lichine** and designer Alexandre Benois. Festival Ballet, which celebrated its 7th birthday Sept. 5, now performs 46 weeks out of each year, 20 abroad and 26 in Britain . . . **Katherine Dunham & Co.,** following their perfs. in Japan, return to the US, where they will disband. A new group will re-form in 6 months for another int'l tour. Meantime Miss Dunham will go to Mexico and Haiti to work on writing assignments.

Australian teacher **Jean Dembitzka,** en route from England to Australia, stopped in NYC to do some extensive study of American TV . . . **Valentina Belova** is to be choreographer for the ballet and operetta season of the Palais des Beaux Arts, Charleroi, Belgium.

IN THE NEWS

A son, Joshua, was born to **Carol Haney** (Mrs. Larry Blyden) Oct. 17 in NYC . . . **Mary Hinkson** (Mrs. Julian Jackson) is expecting her 1st child in March.

Song-and-dance man **Jack Buchanan,** long-time star of English musicals, died in London Oct. 20 at the age of 64 . . . The **Jose Grecos (Nila Amparo)** are arranging a legal separation . . . In L.A., **Yolanda Veloz** has withdrawn her suit for separate maintenance against **Frank Veloz . . . Marge and Gower Champion** expecting another family addition?

CHANGE OF ADDRESS

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CBS-TV's "The 7 Lively Arts" series is due to present the **Martha Graham** film, "A Dancer's World," probably in Jan. . . . **Fred Fehl's** ballet photos were exhibited during Sept. and Oct. at the Hypo Club . . . **Capezio Pres. Ben Sommers** heads the Women's Div. of Muscular Dystrophy Assns. of America, Inc., for its 1957 drive for funds.

ON AND OFF BROADWAY

Bob Fosse was called in to stage the music no's for the Nancy Walker musical, "Copper and Brass." **Anna Sokolow** was choreographer for the show's ballets . . . **Dania Krupska** has replaced **John Heawood** as choreographer for the upcoming B'way musical, "Carefree Heart" . . . The Metropolitan Opera Ballet's **Zachary Solov** this season will choreograph the B'way musical, "Captain's Paradise" . . . **Carola Goya** and **Matteo** withdrew as choreographers for the NYC Opera's "El Amor Brujo," and the assignment was taken on by **Antonio Triana.** Featured with Triana were **Rita Vega, Teresita Osta** and **Don de Natale.** Goya and Matteo did create, as scheduled, the dances for "La Vida Breve," double-billed with "El Amor Brujo."

A large new work, "Here and Now With Watchers," has its premiere Nov. 24 at the Hunter Playhouse. The production has been in preparation for several years and represents the close collaboration of **Erick Hawkins** (choreographer and dancer), Lucia Dlugoszewski (music), **Nancy Lang** (dancer) and Ralph Dorazio (designer) . . . The 3 NY premieres to be seen at the Nov. 30 perf. by **Merce Cunningham & Co.** at the B'klyn Acad. are "Labyrinthian Dances," with music by contemporary Viennese composer Josef Mathias Hauer; an untitled solo by Cunningham, to a Christian Wolfe score; and "Springweather and People," with music by Earle Brown. The co. also appears Dec. 14 in Boston, and Dec. 16 in Worcester.

Tap dancer **Danny Daniels** and a group from the **Metropolitan Opera Ballet School** will be seen this season on programs of the Little Orchestra Society . . . A program of dance-drama called "An Evening with Beppie," featured **Tina Mersini** Oct. 2 at the Provincetown Playhouse . . . The 92nd St. "Y" is inaugurating a Jewish Dance Series for children, under the direction of **Fred Berk,** beginning with 2 perfs. Dec. 23 . . . **Frances Alenikoff,** assisted by **Jo Lechay,** appears Nov. 2 & 9 at the Queens Youth Center for the Arts. Miss Alenikoff's successful choreography for the Lilith Production of "L'Histoire du Soldat" (premiered last spring at the 92nd St. "Y") was repeated Oct. 27 for the Northern N.J. Arts Council.

FOLK DANCE ITEMS

Ronnie and Stu Lipner have prepared a "how to" pamphlet of 12 "Pan American Folk Dances," to accompany the Spanish Music Center's LP recording (SMC-1030) of that title. Recording and booklet were made in cooperation with the Pan American Union . . . 300 performers, representing 10 nationalities, will be in the **Folk Festival Council's** Annual Fall Festival at the H.S. of Fashion Industries Nov. 17 in NYC . . . The **Country Dance Society of America** is sponsoring a Dance Weekend Nov. 1-3 at Hudson Guild Farm, Netcong, NJ, with **May Gadd, Bob Hider, Phil Merrill** and **Genevieve Shimer** as leaders . . . Special Nov. events at **Mary Ann and Michael Herman's Folk Dance House** in NYC are a Scottish Dance Workshop Nov. 2 & 3 with **Bruce McClure,** and a Fall Folk Festival and Kolo Jamboree Nov. 29, 30 & Dec. 1.

AROUND NEW YORK

During the **Royal Ballet's** NYC visit, **Yurek Lazowsky** was engaged to give the co. daily classes . . . **Capezio, Inc.,** is sponsor of the new "Spotlight on Ballet" Weds., 10:05-11 PM over WQXR. Commentator is conductor Robert Zeller . . . **Thalia Mara's** "Third Steps in Ballet" is to be published Nov. 4 by Doubleday-Garden City Books. For the same publisher she is writing a textbook on "Pointe Work" . . . **Shirley Clarke's** award-winning dance film, "A Moment in Love" (reviewed in June '57 issue), opened this year's Cinema 16 series . . . The **Westchester Dance Council** plans a Children's Holiday Dance Carnival of 2 perfs. at the White Plains H.S. Nov. 29 will feature a Calypso Carnival, and Dec. 27 will have **John Begg's Ballet Carnival.** The Council opened its season Oct. 11 with a meeting and fashion show sponsored by Capezio and the French Book Shop of New Rochelle.

DANCE SCENE USA

For Oklahoma's Semi-Centennial celebration Oct. 18 & 19 in Tulsa, four of the state's Indian ballerinas were scheduled to dance. They are **Maria Tallchief, Rosella Hightower, Moscelyne Larkin** and **Yvonne Chouteau.** Originally announced, in addition, was **Marjorie Tallchief;** however, her Paris Opera Ballet commitments prevented her from joining.

The smash hit "Annie Get Your Gun,"

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starring Mary Martin, opened Oct. 7 in LA, following its SF run, and will be a TV spectacular on NBC Nov. 27. Dancing cast: **Susan Luckey, Norman Edwards** (who has replaced **Kelly Brown,** now back in NYC with the Patricia Munsel Show), **Stuart Hodes, Sally Blythe, Dorothie Day, Vicki Higdon, Sondra Kerr, Karla Kobelt, Klaudia Kobelt, Marissa Mason, Bonnie Pohlmann, Joan Tewkesbury, Robert Banas, Buddy Bryan, Howard Henderson, Noel Parenti, Howard Parker, Robert Piper, Eddie Pfeiffer** (captain), **Bob Thompson, Robert Turk. Ernest Flatt** is choreographer.

The **Panaieff Ballet Concerto** presents a Fall Festival of Ballet Nov. 10 in Fiesta Hall, Plummer Park, Hollywood. The matinee will feature the preview of a new ballet . . . "For Humans Only," **Lotte Goslar's** pantomime circus, starts a coast-to-coast tour this month. Added to the co. of 7 is French dancer **Jean Cebron.** Last summer **Ted Shawn** brought M. Cebron to Jacob's Pillow, where he met and joined forces with Miss Goslar. His training ranges from Paris Opera to Jooss . . . **Roye Dodge,** with **Jane Dodge** as co-choreographer, will create the dances for a new musical film, "Tennessee Boy." Shooting begins this month in Tenn. and NY . . . The **Nat'l Section on Dance** has appointed **Gertrude Lippincott** as Asst. Ed. for Dance for the Journal of Health and Phys. Ed. Authors of material on dance may submit same to her at 252 Bedford St. SE, Minneapolis 14 . . . **Edna Lucile Baum** is choreographing dances for the annual "Checkerboard" show of Northwestern U's Campus Drama Group . . . **Shrimathi Gina** does solo concerts of Hindu dance Nov. 12-24 in Indianapolis, and Nov. 28-30 in Phila.

"Color Recital," the Phila. Board of Education series on WRCV-TV, features several dance programs this month. On Nov. 2, Dance Workshop members of NYC's **Ballet Arts School** will perform **Vladimir Dokoudovsky's** new work, "Prometheus." Featured are **Fernando Shaffenburg, Lynn Marcus, Peter Nelson** and **Gene Collins. The Phila. Dance Theatre** appears Nov. 9 in a program of modern dance featuring **Meli Davis, Peggy Chalfin** and **Vivienne Blanca.** On Nov. 23 the **Thomas Cannon Ballet Group** presents "Enchantment," with Mr. Cannon, **Marilyn Hagist, Alyce Condin** and **Carolyn Davis.** And on Nov. 30 **Gina** performs Hindu dances.

REGIONAL COMPANIES

The **Washington Ballet,** directed by **Lisa Gardiner** and **Mary Day,** joins the Nat'l Symph. this month for the American premiere of "The Chinese Nightingale." Choreography is by **Heino Heiden,** who created the work originally for Canadian TV . . . **Gene Galle,** director of the **Amarillo, Tex., Civic Ballet,** has moved into a newly designed studio bldg. Recent activities for his co. have included a perf. for air base personnel and an appearance in the Clyde Beatty Circus. TV appearances are in the offing for Dec. . . . **Eva Lorraine's First California Ballet** was scheduled to present "Command Performance," "Three Wishes" and divertissements from "Swan Lake," "The Sleeping Beauty" and "Invitation to the Dance" Oct. 26 at the Pasadena Civic Aud.

San Francisco's **Bay Area Ballet** had its 1st perf. of the season last month and plans a monthly concert through June. Group consists of the **Marin Ballet,** directed by **Leona Norman;** the **Academy of Ballet Concert Dancers,** under **Carolyn Parks;** and **Vern Nerden's** dancers from San Leandro . . . The **Philadelphia Civic Ballet,** directed by **Norman Craig,** brought

N.Y.C. CALENDAR OF EVENTS

Oct. 24-Nov. 2	**Dancers of Bali** ANTA Theatre
Nov. 1	**Sophia Delza — Chinese Dances** Cooper Union; 8:30
Nov. 2	**American Jazz Dance Co.** 92nd St. YM-YWHA; 8:40
Nov. 2	**Yorkia Haibi (Yemenite Dancer)** Carnegie Recital Hall; 8:30
Nov. 2-3	**Carmen Amaya & Co.** Brooklyn Acad.; 8:30, 2:30
Nov. 3	**Tere Amores (Spanish Dancer)** Carnegie Hall; 8:30
Nov. 3	**John Begg's Ballet Carnival** 92nd St. YM-YWHA; 2:40
Nov. 3	**NY Ballet Club** Yvonne Mounsey, speaker Acad. Ballet Perfection; 3:15
Nov. 8	**Ishvani — Dances of India** Cooper Union; 8:30
Nov. 8-10	**Henry St. Playhouse Dance Co.** Henry St. Playhouse; 8:40, 8:40, 3:00, 8:40
Nov. 9	**Mara & Her Dancers** McMillen Th.; 3:00
Nov. 10	**Mary Anthony & Dance Co.** 92nd St. YM-YWHA; 2:40
Nov. 11	**Flower Hujer & Co. (jazz)** Carnegie Recital Hall; 8:30
Nov. 16	**Juana Manorska** Carnegie Recital Hall; 2:30
Nov. 17	**Anna Sokolow Dance Co., Valerie Bettis & Co., Louis Johnson & Co.** 92nd St. YM-YWHA; 2:40
Nov. 18	**NY Ballet Club** Acad. Ballet Perfection; 8:30 Ben Sommers, speaker
Nov. 19-Jan. 19	**New York City Ballet** City Center
Nov. 22	**Leticia Jay—East-West Dances** Cooper Union; 8:30
Nov. 24	**Erick Hawkins & Nancy Lang** Hunter Coll. Playhouse; 9:00
Nov. 30	**Merce Cunningham & Co.** Brooklyn Acad.; 8:30

Presstime News

Degas ballet paintings to life on a recent WFIL-TV "Exploring the Fine Arts" show . . . Audition winners for the **Clearwater, Fla., Ballet Theatre: Angela Stovel, Bunny Roman, Margie Higgins, Kay Holley, Laura Steele, Sandy Rodriguez, Ann Populewis.** Group will present 1st of a series of perfs., under direction of **Candy Vogel,** in Jan.

A new addition to the growing roster of regional ballet co's is **Paul Coates' Shreveport, La., Civic Opera Ballet.** The director is a Ballet Theatre alumnus. Outstanding among his contributions is last season's production of "La Cenerentola," in which Mr. Coates and **Sue Henderson** were featured dancers. Planned for this season is choreography for "Manon," "Tales of Hoffman" and a possible all-ballet evening . . . The **Charleston, W. Va., Ballet,** under the direction of **Andre Van Damme,** recently premiered 3 new works, all with choreography by Mr. Van Damme. They were "The Black Table," with a theme similar to that of the Jooss ballet, "The Green Table;" "Henry VIII Dances" and "Roumanian Rhapsody."

SCHOOLS AROUND NEW YORK

William Dollar is completing a new ballet, to Respighi's "The Birds," in the **Ballet Theatre Workshop** of the **Ballet Theatre School.** At least one, and possibly several, Workshop perfs. featuring BT School students are planned for Jan. at the Phoenix Theatre. Other choreographers who may be creating Workshop ballets are **Peter Gennaro, Matt Mattox** and **Donald Saddler** . . . Spanish dance teacher **Aida Alvarez** has been granted a leave from **Ballet Arts School** to act as dance coordinator for "Icecapades." **Dorita Ortiz,** formerly of the Antonio Co., is substituting . . . **Charles Weidman,** on a cross-country teaching tour, will give classes at the **New Dance Group** Nov. 27 & 29 and Dec. 4 & 6, before returning to Hollywood . . . Included on the present faculty of the **June Taylor School** are **Karel Shook** (ballet), **Eugene Lewis** and **Buzz Miller** (jazz), **Ray Harrison** (modern) and **Johnny Plaza** (acrobatic) .

SCHOOLS AROUND THE COUNTRY

Oct. marked the opening of the Highland Park branch of the **Ellis-DuBoulay School** in Chicago. Principal teacher is **Vada Belshaw,** an alumna of the school and of Ballet Russe de Monte Carlo. Several former pupils are with ballet co's this fall: **Betsy Herskind** and **Bonnie Black,** with **BRMC; Eloise Ramsey,** with **Amer. Ballet Theatre; Grazina Parokas, Stephanie Sormane** and **Audrey Johnston,** with **Ruth Page** for the Chicago Lyric Opera season . . . **Nina Coppola,** former ballet mistress for the **Houston Civic Ballet,** has opened her own school in Santa Fe, N.M. She plans to form a permanent ballet co.

there . . . A group under the direction of **Angiola Sartorio** plans a Nov. 15 perf. of 2 works at the Orange Coast Coll. Aud. in Corona del Mar, Calif. Miss Sartorio has just completed her 1st season as director of the **Int'l Summer Dance School** in Corona del Mar.

Leon Danielian conducts a Master Class Nov. 10 at the **Armand School of Theatrical Art** in Detroit . . . The Amer. Cancer Society recently received a check for $220, result of a benefit program given by more than 100 pupils of the **Vida Blunden School of the Dance,** in L.A. . . . The **Severo Ballet,** of the **Severo School** in Detroit, appears Dec. 7 with the Detroit Symph. in "The Nutcracker" . . . The **Youth Ballet** of the **Ruth Sussman School** in Phoenix and Scottsboro, Ariz., is preparing a new ballet, with choreography by Miss Sussman, on an Indian theme, to a score by Frederic Balazs, conductor of the Tucson Symph. . . . The **De Villroi Dance Studios** in New Orleans have acquired **Valerie Smith,** formerly with the Slavenska-Franklin Co., the Ballet Russe and Radio City Music Hall, to head the ballet dept.

ASSOCIATION NEWS

Dance Masters of America's Chapter 2, Fla., holds its annual convention Nov. 29, 30 & Dec. 1 at the Hotel di Lido, Miami Beach. Faculty: **Thalia Mara, Joe Piro, Helyn Flanagan, Edith Royal, Bob Kimble** and **El Warner** . . . **Associated Dancing Teachers of So. Calif.** held an all-ballroom session Oct. 13 in LA, with instructors **Gladys Bowen, Dorothy Williams, Gene Parker, Bryan Watts** and **Hettie Lewis. Katherine Sheehy** was chairman . . . New members of **DMA Club 13 (No. Calif.)** are: **Nancy Anne Butler,** San Leandro; **Floretta J. Cox,** Travis Air Force Base; **Olga Florence,** SF; **Beverly Payne,** Los Alfos; **Bonnie Russell,** Vallejo; **Sharlene Wright,** San Jose.

Dance Educators of America hold their 3rd regional material session of the fall at the Sheraton-Plaza Hotel in Boston on Nov. 24. On Nov. 9 & 10, at the Sheraton-Jefferson in St. Louis, the DEA's Midwestern Regional Convention has **Helen and Nino Settineri, Bill de Formato, Jean Mead** and **Tony Mack** as teachers . . . **Dancing Masters of Wisconsin** had **Jack Wolfram, June Rold, Grace V. Hansen** and **Carol Winkleman-Marinette** as faculty for their Oct. 20 meeting in Milwaukee.

The **Dance Teachers Guild's** 1st membership meeting of the season in NYC featured a showing of Martha Graham's film, "A Dancer's World." The Guild's initial '57-'58 Workshop is scheduled for Nov. 1 at the **Int'l Dance School** in Carnegie Hall, with "An Approach to Dance Education in the Jooss School," led by Jooss faculty member **Isa Partsch,** here on a Fulbright Scholarship.

NADAA's Manhattan Chapter gives a Teachers and Freshman material session Nov. 24 at the Statler Hotel . . . The **Boston NADAA Chapter** scheduled **Joan Anderson, Charles Grass, Jackie Sekanics, Glen Paronto, Grace C. Bates** and **William T. Murphy** as faculty for their Oct. 27 session.

CHICAGO NEWS

Ruth St. Denis was in town for a few days for a program Oct. 5 at the 1020 Art Center, and also lecture-demonstrations for the classes of **Gertrude Enelow** . . . **Jean-Leon Destine's** "Carib Carnival" is no doubt a gay revue when presented in a small theatre. In Orchestra Hall on Oct. 5 the night-club type numbers were out of their element. However, the SRO audience proved that what they wanted was the popular material, and not pure dance alone. When the steel drums and Calypso singers were out of the way, Destine and his dancers, particularly **Arthur Wright** and **Charles Queenan,** were exciting . . . **Felix Sadowski,** once of the Polish Ballet and now choreographer for ABC-TV's "Polka Time," is producer of a new weekly TV show originating here. It features gypsy music and dances.

Midge and Bill Haggett, an attractive pair of youngsters, dance in the Alan Gale Show, currently at the Harris Theatre. They are excellent dancers with fine carriage (too rarely seen in dance teams) and a definite unmannered style. Their numbers have clever, danceable ideas. In one they portray a couple, dozing off before the TV set during the late, late show and dream themselves into a jumble of love scenes, old-movie adventures and commercials.

When **Ruth Page's Chicago Opera Ballet** goes on tour in Jan. the prima ballerina will be **Mia Slavenska.** Alternating in leading roles will be **Sonia Arova. Oleg Briansky, Job Sanders, Kenneth Johnson, Barbara Steele** and **Doreen Tempest** are soloists. Miss Tempest, once of the Sadler's Wells Theatre Ballet, now lives in Chicago, where husband **Robert Lunnon** teaches in the **Allegro School.** *Ann Barzel*

ON TOUR IN NOVEMBER

AMERICAN BALLET THEATRE: Nov. 1, Galveston, Tex.; 2, Houston; 4, Oklahoma City; 5, Dodge City, Kan.; 6, Colorado Springs; 7, Boulder, Colo.; 8-9, Denver; 11, Salina, Kan.; 12, Sioux City, Iowa; 13, Lincoln, Nebr.; 14, Emporia, Kan.; 15-16, Kansas City; 18, Evansville, Ind.; 19, Indianapolis; 20, Columbus, O.; 21, Youngstown, O.; 22, Akron; 23, Pittsburgh, Pa.; 27, Ottawa; 28-30, Montreal.

BALLET RUSSE DE MONTE CARLO: Nov. 1-3, Detroit; 4, Pittsburgh, Pa.; 6, Marietta, O.; 7, Canton, O.; 8-10, Cleveland; 11, Dayton; 12, Indianapolis; 14, Battle Creek, Mich.; 15, Lansing, Mich.; 16, Grand Rapids, Mich.; 18-19, Madison, Wis.; 20, Racine, Wis.; 21-24, Milwaukee; 25, Lexington, Ky.; 26, Nashville, 27, Knoxville, Tenn.; 29, Jacksonville, Fla.

THE ROYAL BALLET: Oct. 31-Nov. 2, St. Louis; Nov. 4-6, Dallas; 8-10, Houston; 13-18, Los Angeles; 20-27, San Francisco; 29-30, Seattle.

NATIONAL BALLET OF CANADA: Nov. 4, Hamilton; 6-7, St. Catherine; 8, Kitchener; 9, Belleville; 12-13, Ottawa; 14, Sherbrooke; 16, Quebec City; 18-30, Montreal.

LES BALLETS JANINE CHARRAT: Nov. 3, Scotts Bluff, Neb.; 5, Laramie, Wyo.; 6, Billings, Mont.; 7, Bozeman, Mont.; 8, Missoula, Mont.; 11, Walla Walla, Wash.; 12, Richland, Wash.; 13, Aberdeen, Wash.; 14, Longview, Wash.; 15, Albany, Ore.; 17, Grants Pass, Ore.; 18, Oakland, Calif.; 19, Carmel, Calif.; 21, Sacramento; 23, Reseda, Calif.; 25, Riverside, Calif.; 26, Anaheim, Calif.; 27, El Centro, Calif.

DANCERS OF BALI: Nov. 4-9, Philadelphia; 11-16, Boston; 19, Princeton, N.J., 20-25, Washington, D.C.

LOTTE GOSLAR PANTOMIME CIRCUS: Nov. 4, Santa Barbara, Calif.; 5, Los Angeles; 9, Rangley, Colo.; 11-12, Santa Fe, N. Mex.; 14, Liberal, Kan.; 15, Wichita; 18, Manhattan, Kan.; 19, Columbia, Mo.; 20, Rantoul, Ill.; 22, Decatur, Ill.; 25, Detroit; 26, Bloomington, Ill.

CARMEN AMAYA & CO.: Nov. 13, Amarillo, Tex.; 14, Lubbock, Tex.; 15, Albuquerque; 16, El Paso; 18, Tucson; 19, Yuma, Ariz.; 21-28, Los Angeles; 29, San Diego; 30, Pasadena, Calif.

GOYA & MATTEO: Nov. 5, Atchison, Kan.; 7, Mayfield, Ky.; 9, Galesburg, Ill.; 12, Mankato, Minn.; 14, Appleton, Wis.; 18, Grand Haven, Mich.; 21, Mansfield, O.; 26, Cantonsville, Md.

JEAN ERDMAN: Nov. 2-3, Cleveland; 6, Lock Haven, Pa.; 7, Kutztown, Pa.

GEO. VERDAK, WM. GLENN & GROUP: Nov. 1, Keokuk, Iowa; 4, Independence, Iowa; 5, Waukon, Iowa; 6, La Crosse, Wis.; 7, Stevens Point, Wis.

JOHN BEGG'S BALLET CARNIVAL: Nov. 9, Wethersfield, Conn.; 20, Orange, N. J.; 23, Middletown, Conn.; 24, Providence.

MARA & HER DANCERS: Nov. 2, Parkersburg, W. Va.; 7, Elmira, N. Y.; 8, Delmar, N. Y.; 16, Stamford, Conn.

HOLLYWOOD AND LAS VEGAS

COLUMBIA: **Lee Scott** to choreograph several no's for Anita Ekberg and Gypsy Rose Lee in "Screaming Mimi."

MGM: Director **Michael Kidd** has enlisted 24 dancers for finale of "Merry Andrew": **Lisa Baugher, Carmen Clifford, Darleen Engle, Alicia Krub, Audrey Saunders, Sally Sorvo, Dolores Starr, Lani Thomas, Lida Thomas, Betty Uitti, Sally Whelan, Herman Boden, Bob Cole, Jack Dodds, Ricardo Gonzales, Frank Mangrin, Serge Maurier, Frank Miller, Gregor Momdgean, Charles Owens, Paul Ress, Tony Rosa, Alex Ruiz.** Before cameras now is a high-flying routine for **Tommy Rall, Dick Anderson, Bert May, Gino Borgino** and **Peter Mamakos.**

PARAMOUNT: No choreographer set yet for "The Buccaneer" production no's. Director Anthony Quinn signed **Valen-**

(continued on page 95)

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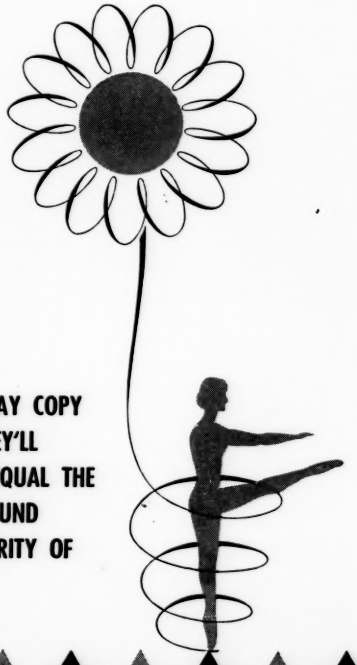

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LOOKING AT TELEVISION

WITH ANN BARZEL

"Do it up with all the trimmings. Get a choreographer and all that," advised panelist Julius LaRosa when Polly Bergen pretended to seek advice on the format of her show during its initial program. So Miss Bergen hired Marc Breaux, who directs a bevy of boys to waltz around Miss Bergen and lift her, and she looks glamorous.

And all the other larks do likewise. Rosemary Clooney has choreographer Jack Baker. Dinah Shore's show is perked up by Tony Charmoli, Patti Page's show depends a lot on James Starbuck, and Jack Regas adds frosting to Giselle Mac Kenzie's half-hour. Then there's Louis Da Pron with The Perry Como Show, Earl Barton concocting the sauce for the Dean Martin program, and there's always Ernest Flatt for Hit Parade.

This is not a grand state of affairs, a big thing for dance. It is so much eyewash that gives the illusion that television harbors a great deal of dancing. Examine the chores the choreographers are pinned down to, and (except in the Como and Hit Parade shows) it adds up to a confession that though the singers have all the headlines, the singing female is not enough to look at. She needs help. A very bright producer could carry the reasoning to a logical conclusion and make dancers and dancing the subject of a show and stick a bunch of singers in the background. But that's too simple for show business. Meanwhile the entertainment world is wringing its hands at the staleness of the new shows. They are all of that, but we absolve the choreographers, victims of circumstances.

The outstanding television choreography of the month was by Eugene Loring on CBS's Crescendo (Sept. 29). A group of 16 dancers were used a great deal during the 90-minute show. Their American movements ranged from the swing of square dancing through Latin American frenzies and modern-jazz. The modern jazz was led by Matt Mattox, who was billed as assistant choreographer. Mattox was not as impressive as usual. The group was dancing so stridently that the soloist did not emerge as more exciting. Perhaps the material of group and soloist was too similar. The Latin American dance had the benefit of particularly well planned camera work. Steps were accented, climaxes marked by camera angles and changes of focus. A Cowboys and Indians ballet was a clever satire on silent movies. It was a joy to see the wide space provided for the dance group. The freedom expounded as the program's theme was fittingly seen in the great depth of performing area.

Several good solo dancers were seen in recent weeks. Marina Svetlova was a rarely fine ballerina on the Firestone Hour of Oct. 7 (ABC). She danced to the *Pizzicato Polka* from Delibe's *Sylvia*, and though the steps were the trite toe steps expected to the well-worn piece, she did them with an attractive freshness. The setting, a geometrically patterned floor, was no help.

A dancer to make one sit up and take notice was a girl whose name sounded like Alicia James when Ed Sullivan introduced her on Sept. 22. This smart girl, whose forte is acrobatic dancing, used her metier cleverly to give impersonations of non-dancing theatre stars. For instance, Marguerite Piazza trilled her highest notes while reaping applause in a handstand. Marilyn Monroe was portrayed as a cajoling female twisting in a cha-cha-cha. Bette Davis' dramatic talents were pointed up in acrobatic tricks done with a flourish of expressive gestures as in the darkest of psychological ballets.

Sullivan presented dancer Sally Forest on Sept. 29 and she danced very well — though what it was all about was not clear. Miss Forest was surrounded by three attractive young men, and a motorboat and a shack in the background seemed to have something to do with it.

Mr. Sullivan was host also to a line of Tropicana Girls from Las Vegas. I'm not sure whether he won them at a gaming table or not, but they weren't such a windfall — beautiful, but c-l-u-m-s-y, especially when they essayed ballet steps in their fashionable dresses. But he offered two welcome appearances of Richard Hearne, a grand old vaudevillian from England, whose acts satirizing "old style" dancing or doing air turns between deep drafts of champagne have all the polish of music-hall art.

George Raft and Betty Grable were another pair of old-timers to dance for Sullivan. Raft seems to be holding up better. His tango on Sept. 22 was a clip from an old movie, but in person he breezed through a soft shoe routine at a mighty lively clip. Betty Grable, with six young men in white ties to adore her, danced, dreadfully, a dated routine.

The way show business reckons time, Ginger Rogers would also be called an old-timer, but she was a pretty and peppy one on two appearances with Perry Como (Saturdays-NBC). She danced very prettily with Como, whose response to dance instruction must have tickled every dance teacher who finds trouble getting across the concept of the right foot as differentiated from the left. Miss Rogers also danced with fleeter-footed Louis Da Pron, but that man is dynamite. A clever dance number dreamed up for the Como Show had the reluctant Perry dreaming he was dancing with Ginger Rogers, and there was a quartet of Comos, because all the boys in the dance ensemble wore Como masks as they danced with the lady. An unexpected twist was that when they unmasked, one of the dancers was Como.

Comedian Jack Carter was another who got into the dance act. He tried to teach Perry how to dance and ended up giving dance interpretations of various New York characters. Garry Moore shattered the calm of Como's Oct. 5 show with a feverish soft shoe. A delightful addition to the personnel of the Como shows were the four moppets billed as the Como-ettes. These are chubby little girls, their little bellies bursting out of their sequined leotards (every dance recital overflows with their like) and bursting with childish importance as they announced the next week's guests or did their very dancing-school routines. *THE END*

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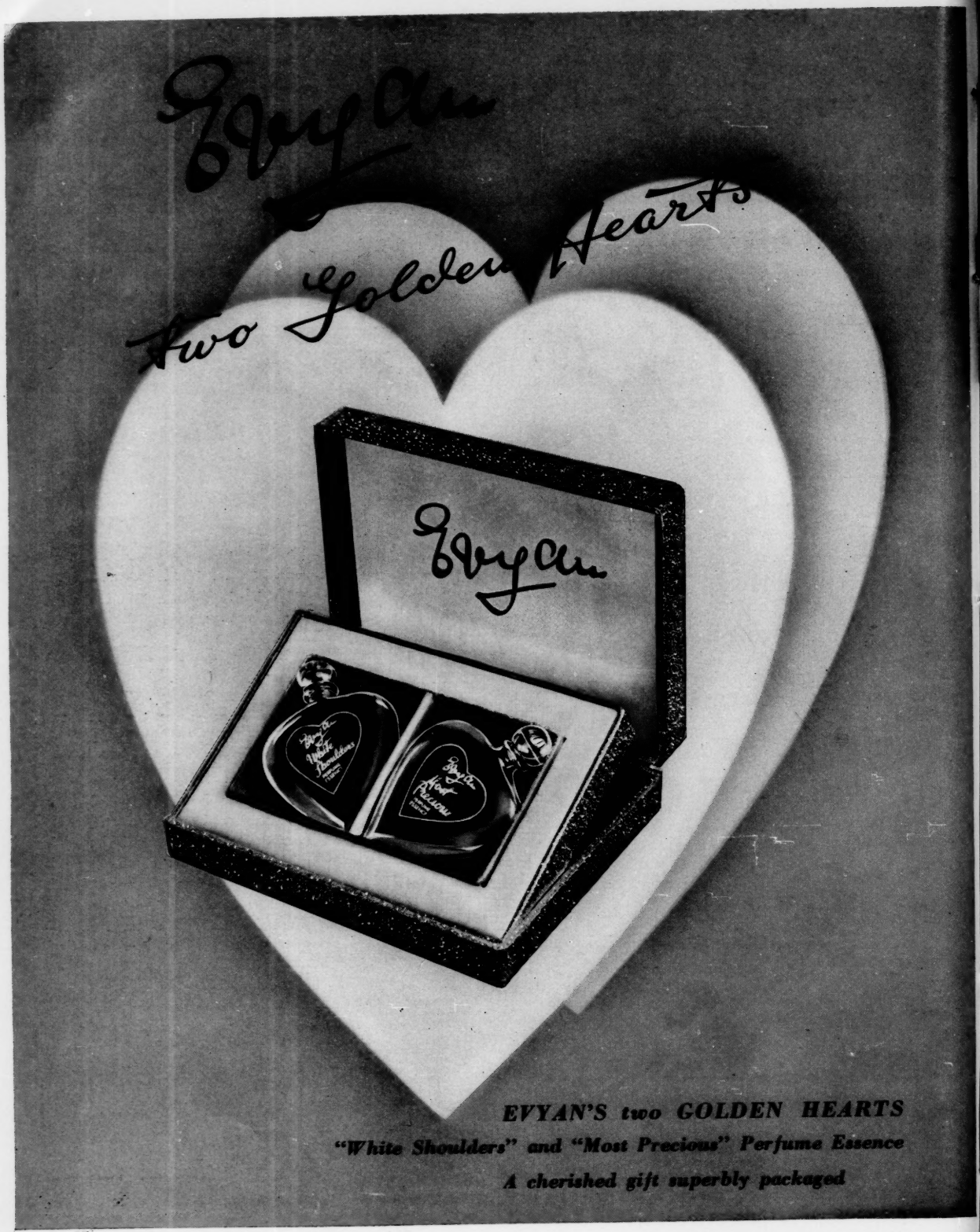

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The dancing stars, as they appear in the "Vive Les Girls" number in MGM's enchanting new musical hit "Les Girls": Gene Kelly, Taina Elg, Kay Kendall, and Mitzi Gaynor.

DANCE IN MOVIES

VIVE "LES GIRLS"

BY ARTHUR KNIGHT

Despite the bitter internecine warfare rampant throughout the front offices of MGM during the past year, the appearance of *Les Girls*, MGM's newest musical, suggests that the talent boys out on the back lot still know how to put together the biggest and best song-and-dance packages in Hollywood. Wrapped up in CinemaScope and Metrocolor, decorated with stars like Gene Kelly, Mitzi Gaynor, the ravishing Kay Kendall, plus the up-and-arrived Taina Elg — and topped off with tunes by Cole Porter and dances by Jack Cole — it ranks easily with the best of a year that has already included such notable musical shows as *Funny Face* and *The Pajama Game*.

Les Girls might be described as a sort of musical *Rashomon* — three versions of "the truth" as seen through different eyes. It seems that Miss Kendall, the wife of a stiffish British peer, has written a book of reminiscences, an account of her days as member of a Continental dance company known as "Barry Nichols and Les Girls." Taina Elg, another member of the troupe, has instituted a libel action. Now married to a wealthy French industrialist, she claims that the book is a malicious distortion of the facts — and proceeds to give her version of what really happened in Paris and Granada. The deadlock is finally broken when Nichols himself (Gene Kelly) appears in court with still another story. As in *Rashomon*, each story has its own protective coloration, its details that fail to jibe, its unanswered question, "What *is* truth?" But it might be well to leave the Japanese film at this point: *Rashomon* was an earnest philosophic enquiry; *Les Girls* uses its framework strictly for laughs — and to introduce a very amusing story, a dazzling group of stars, and half-a-dozen of Jack Cole's adroit production numbers.

Jack Cole continues to amaze with his versatility and ingenuity. Not that any of his routines for *Les Girls* compare for sheer invention or daring with the *Bonjour, Paris* number out of *Funny Face* or the *Polecat Lament* from *Seven Brides for Seven Brothers*. But Cole has the happy faculty of being able to feel out the context of his dances and fit them snugly to the pace, the style and the spirit of whatever show he happens to be working on.

In *Les Girls* five of the six routines that Cole was called upon to provide take place in a theatre, either as excerpts from performances or as rehearsals. But rather than take the obvious — and easiest — course of shooting them in one or two long shots, with a few interspersed close-ups of the principals, Cole has designed dances that *might* have been presented theatrically but depend wholly upon the camera for their effectiveness. Thus, in the very first number, a musical salute to "les girls" everywhere, the setting is little more than a double flight of curving stairs with several strategically-placed entrances and platforms. Cole keeps his camera tight on his leading players as they gyrate to such international rhythms as the waltz, bolero and cha-cha-cha. Additional dancers in the background — but rarely more than two or three — complete the design or provide a sharply contrasting movement. And everything is bound together not by the proscenium arch of the theatre, but by the hard rectangular frame of the CinemaScope camera (and Cole uses CinemaScope so well that one can, for once, overlook its awkward proportions).

Also typically Cole is a rope dance performed by Gene Kelly and Taina Elg. Once more the settings are the simplest — an abstract form laced with pale blue strings upon a raised platform, not unlike some of Henry Moore's constructions. Again it is something that could very readily have been conceived for the theatre — but not Cole's utilization of it. The

(continued on page 82)

Gene Kelly and Taina Elg in a Jack Cole choreographic tug-of-war in "Les Girls." Lovely Taina Elg, native of Helsinki, trained for 6 years in the Finnish Opera Ballet, was a leading dancer in the Grand Theatre of Gothenburg, Sweden, for a year, won a scholarship to the Sadler's Wells Sch., and toured in the corps de ballet of the de Cuevas Co. for 4 years. It was there that Mel Ferrer saw her and introduced her to movie producer Edwin Knopf. A successful screen test led to parts in "The Prodigal," "Diane," "Gaby," and now — "Les Girls."

AT THE THEATRE: *"WEST SIDE STORY"*

BY LEO LERMAN

Jerome Robbins scans the Washington, D.C. morning papers at the all-night party that followed the opening of "West Side Story" in the capital on Aug. 19. Chita Rivera at left.

West Side Story is not only the first musical of the new Broadway season, but it is the first musical in a very long time which has set the critics to crying, "Holiday! Holiday!" And no matter what slight carping about book, music, direction and decor there has been to date, there has been no adverse criticism of the choreography and its executants.

West Side Story, with book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, scenic production by Oliver Smith, costumes by Irene Sharaff, lighting by dance's own Jean Rosenthal, and musical direction by ex-Ballet Theatre conductor Max Goberman, is, according to the program credits, substantially a Jerome Robbins show. It says in the program that *West Side Story* is "based on a conception of Jerome Robbins," and set off in a box it says: "Entire Production Directed and Choreographed by JEROME ROBBINS." Peter Gennaro is billed as Co-Choreographer. Nevertheless, the dancing in this show is essentially Robbins-created, and although he is also Director, meaning that he told the actors where to stand and how to speak Mr. Laurents' lines, my concern in this (now monthly) column is not with Director Robbins but with Choreographer Robbins.

The show started (according to Leonard Bernstein's "Excerpts from a West Side Log" as it appeared in *Playbill)*, on Jan. 6, 1949. Mr. Bernstein says: "Jerry R. called today with a noble idea: a modern version of *Romeo and Juliet* set in slums at the coincidence of Easter-Passover celebration . . . Jerry suggests Arthur Laurents for the book . . . " By Aug. 25, 1955, the composer notes: "We're fired again by the *Romeo* notion; only now we have abandoned the whole Jewish-Catholic premise as not very fresh, and have come up with what I think is going to be it: two teen-age gangs as the warring factions, one of them newly-arrived Puerto Ricans, the other self-styled 'Americans.' Suddenly it all springs to life . . . " On Sept. 6, 1955, he wrote: "Jerry loves our gang ideas . . . " On Aug. 20, 1957, in Washington, D. C., he jubilated, "The opening last night was just as we dreamed it . . . "

So for some eight years a group of extremely active artists nourished an idea and finally realized it to plaudits and hozanas.

Robbins' "original" idea is not especially original. George Balanchine devised a big and somewhat related number for the *Golden Follies*, and that was made during the later '30s.

In Balanchine's opus, *Romeo and Juliet* was danced and mimed in period, and then it all transformed to a Manhattan East Side tenement area replete with local toughs and festoons of drying wash. I do not imply that Mr. Robbins lifted his idea from Mr. Balanchine. I am merely noting for future dance chroniclers and other interested parties that Balanchine came first, as he has so very many times. But no matter which came first — the Balanchine or the Robbins—Robbins has developed the idea into a dance drama that is extraordinary in its vigor and choreographic toughness.

It is absolutely unimportant, looking at this show from the point of view of dance, as to whether individual dance passages, even whole dance numbers, come off, for the importance of this musical to dance is that *it reestablishes dance as a living, fruitful, independent theatre art.*

It must, in fact, be admitted that the dances sometimes usurp the proceedings, perhaps even weakening the book of the show, although never really impairing it, but rather making it a dance drama with book and music. And it must also be admitted that the second-act dream ballet, no matter what its excuse or its form, is, by now, a deadly bore. Nevertheless, *West Side Story* is, despite fleeting memories of Balanchine and Tudor, so chock-ablock with dance invention that its few choreographic blemishes can be overlooked. From its poster in the newspaper advertisements to its final curtain, *West Side Story* has been conceived as a dancing musical. Since it treats of ethnic groups, albeit local to Manhattan and every day spreading throughout the land, its dance idiom stems from the dance patterns of those groups . . . Latin rhythms, the social dance rhythms of the boys and girls who make up big-city lower-class neighborhood gangs and crowds. Mr. Robbins, ever a shrewd observer of idiosyncrasy, of the way people move in their everyday "real" lives, applies this knowledge to his dances.

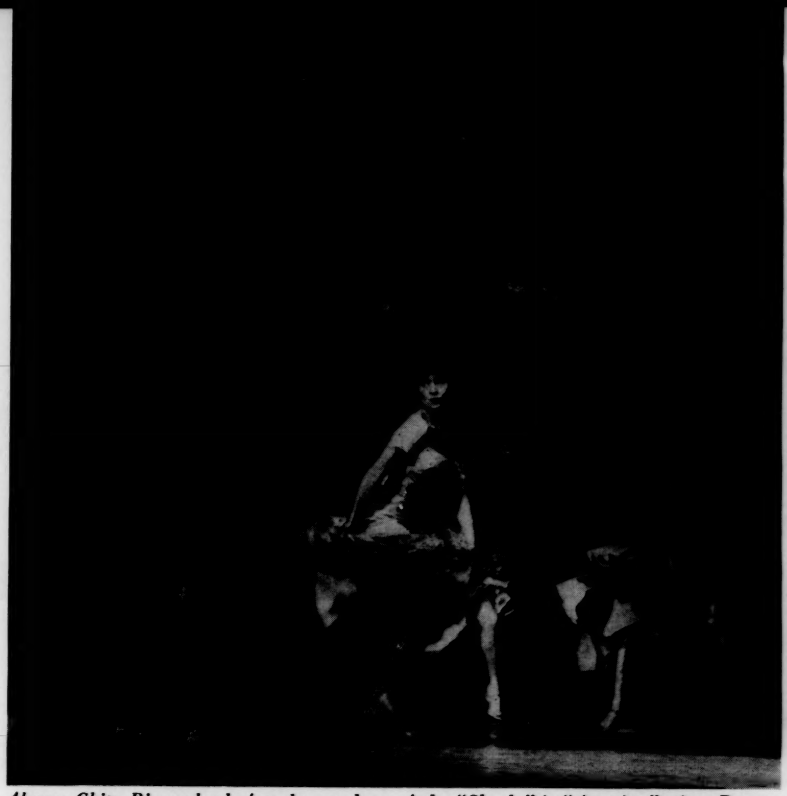
He exhibited this special talent brilliantly in his first theatre work, *Fancy Free*, with its 1940 jazz beat. If anything, the gift has developed until here, in *West Side Story*, with its 1957 modern jazz beat, whole numbers are composed of the characters' real-life movements, but translated into strongly individual dance movement. These dances, sometimes employing the fragmentation of patterns he used so devastatingly in *Billion Dollar Baby*, move with the terrifying and mulling speed of a subway train jetting through an East River tunnel. We may not like the life these dances recreate, but they are, theatrically and choreograph-

PHOTOS BY MARTHA SWOPE

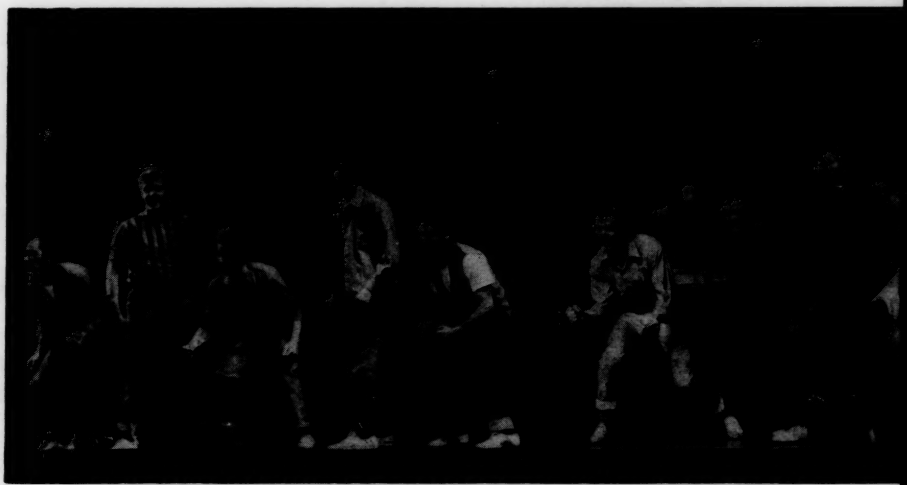
ically, tours de force, and as a report on that life they are documents of veracity. And always the Latin rhythms war with the frenetic, frantic, hopped-up cool, cool modern jazzing of the "real Americans." Mr. Robbins and his collaborators decided to show us an ugly, cruel world, the world of juvenile gang warfares and segregrations, and that is precisely what we get to see. You can't love this world. You can't even like it. But you can admire the theatrical dance technique and expertise with which this world is presented in terms of that essentially American art form, the American musical.

About the dancers, who also happen to be the singers and actors in *West Side Story*: They are, as dancers and sometimes as actors, superb. They can't sing Mr. Bernstein's complicated score, and it is his best thus far, but oh, can they dance! Each and every one of them has soloist possibilities in his own genre. Star of the piece is, indisputably, Chita Rivera. She is one of the few who can sing, can act, and, of course, dance magnificently. Here is a performer of enormous individuality with a dance approach quite uniquely her own. She has made the transition from chorus to star with seemingly no effort, shedding irritating mannerisms and replacing them with the superbly assured manner of, with luck, a future great lady of the American musical theatre. Carol Lawrence as Maria (Juliet) has great charm and a sort of unpretentious innocence in her approach — at least one number, "I Feel Pretty," is a success because of Miss Lawrence's talents and looks. And Lee Becker does as much as possible with an interesting, but somewhat thankless assignment.

The outstanding spot in a show that is history-making for advancing the position of dance in American theatre, is the scene in which Chita Rivera and the Shark girls sing and dance "America." But the enormous amount of gesture detail, of characterization through movement, and of stylization of everyday movement into theatre, is the real star. *THE END*



Above: Chita Rivera leads female members of the "Sharks" in "America," witty, Puerto-Rican flavored song-and-dance number lauding life on the American scene. Chita began ballet training with Doris Jones in Washington, D. C. When her family moved to NYC, she won a scholarship, at the age of 11, to the School of American Ballet, where she studied for 3 years. In the jazz field, she has studied with Peter Gennaro and Frank Wagner. About 5 years ago she began her professional dance career in the road co. of "Call Me Madam," went on to the B'way productions of "Guys and Dolls" and "Can-Can." It was in "The Shoe String Revue" of 1955 that she made her first big hit. And she has since had featured roles in "Seventh Heaven" and "Mr. Wonderful," besides appearing in industrial and major TV shows.



Members of the Jets line up to oppose their "enemies." L. to r.: Tommy Abbott, Lowell Harris, David Winters, Martin Charnin, Grover Dale, Tony Mordente, Hank Brunjes, Eddie Rolls, and Frank Green.

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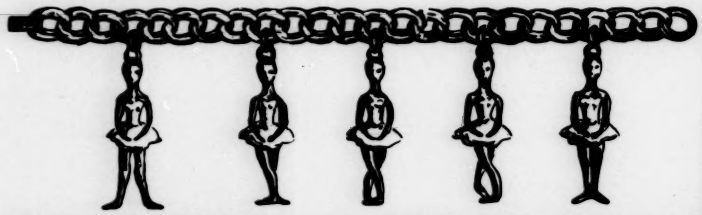

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REVIEWS

BY DORIS HERING

An Evening with Ruth St. Denis
Theatre Marquee
September 22, 1957

When Ruth St. Denis spoke, as she did quite generously, on her "Evening with Ruth St. Denis," she seemed more ageless than ever. Her mischievous mingling of earthiness and highly personal mysticism produced a theatrical effect all its own.

But when she danced her *Gregorian Chant, White Jade,* and the sentimental plastique *To a Chinese Flute,* we were uncomfortably reminded of the days of bead-fringed lampshades and incense in an occidental setting. Her performing magic no longer transcended structural naiveté and esthetic datedness.

And to compound the shattering of illusion, Miss St. Denis had choreographed two numbers *(The Javanese Court Dance* and *The Peacock)* for her protegée, Barbara Andres. They were little more than inexpertly performed pastiches of Miss St. Denis' own solos.

The program as a whole was tastefully organized. After introductory remarks by Ted Shawn (a guest on the evening that we attended) and Miss St. Denis, photographer John Lindquist showed his color slides of some of Miss St. Denis' best known offerings — *Incense Dance, Cadmon Nautch, Salome, Tribute to Loie Fuller, Red Madonna,* and *Liebestraum.* And he followed these with a panorama of the celebrated artists who have performed at Jacob's Pillow over the years.

The second half of the program was highlighted with a film of four of Miss St. Denis' dances made last year by William Skipper Productions. It was a sensitive photographic and editing job, and one can only hope that more dancers will receive the benefit of Mr. Skipper's respectful approach.

Black Watch Royal Highland Regiment
Madison Square Garden
September 21, 1957

Although there were only three actual dances, the entire program of the Black Watch Royal Highland Regiment was conceived in planimetric patterns, and all of the marchers—instrumentalists as well as dancers—moved boldly through space.

And fiercely elegant they were in their dark tartans and menacing black beavers trimmed with red vulture feathers. Some of the drummers even wore leopard skins as reminders of a long ago warlike day.

There was a military band and a corps of bagpipes and drums. They performed separately, and they combined. When the music was brisk they used a wide, firm stride, and when the music turned solemn, they measured a hovering toe's length tread. Sometimes they marched in a square mass, or they marched in two lines, dividing and curving back upon themselves. And occasionally they formed a circle with their leader in the center.

The dancers, spotlighted in pairs at the ends of the arena, performed their sturdy *pas de basque* and their low *développés,* dipping into the segments of crossed swords or with the swords lying protectingly nearby. For their finale the eight dancers joined to weave in and out of the segments of four crossed swords. Particularly fascinating was the way in which their dances ended, not with a flourish, but with a rocklike stop.

Dancers of India, starring Shanta Rao
ANTA Playhouse
September 29 - October 12, 1957

Why should two years be crucial in the life of a dancer? The question kept crossing our mind as we watched India's Shanta Rao perform her Bharata Natyam solos on the program that has been assembled around her.

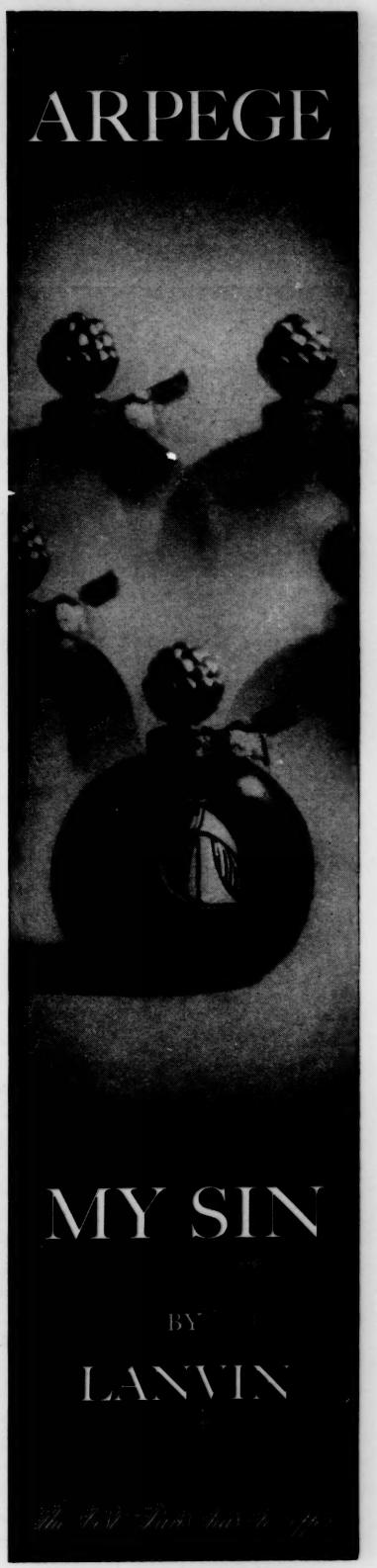
Two years ago she danced in New York on a few modest and hastily planned solo programs. The effect was unforgettable. Beautiful she was. Statuesque for an Indian woman. With luminous dark eyes; wide, expressive brows; and a warming smile. Her limitless strength was channeled into the abundant joy of movement.

Never had we seen such brilliance in the Bharata Natyam style. With her feet stamping in an almost incessant counterpoint to the music, her arms fanned out in wide stretching gestures. The fingers curved in a quicksilver tracery of mudras. And there was in the proud arch of her back, the determined twisting of the upper body, the swooping dips to the ground, a feeling of absolute love for the movement she was doing.

And although at times she seemed to lack a certain lyrical facet, one could not long dwell on this in the rich swell of physical and rhythmic exuberance.

But this was not the Shanta Rao that we saw at the ANTA Theatre. True, she is as lovely as ever — and as strong. But there is now an externalized quality in her

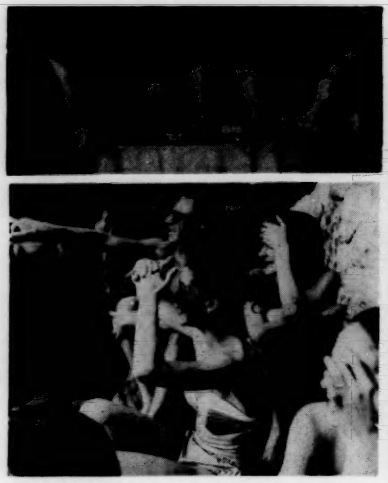
(continued on page 79)



INFORMAL REPORT

on the Royal Ballet in New York

BY EUGENE PALATSKY



AMERICANA: Above, top: After the Sept. 8 opening night at the Met, Royal Ballet dancers enjoyed S. Hurok's hospitality at a party on the St. Regis roof. L. to r.: Leslie Edwards, Frederick Ashton, Alexander Grant, and Brian Shaw. Bottom: Members of the Co., driven by bus to the N.J. estate of J. Alden Talbot, take time out for a swim. L. to r.: Mr. Edwards, Margot Fonteyn, and Jane Edgeward. Above: Many of the corps de ballet had never been served counter-style before. Front to back: Mavis Osborne, Doreen Eastlake, Sallie Lewis, Christine Beckley and Jennifer Gay. Photos by company member Keith Milland.

"You Americans will always terrify us. I know that by now we've broken the ice. But in the theatre world, you never know when you'll meet your Waterloo."

Accordingly, Dame Nanette de Valois hurried down the aisle toward the Metropolitan Opera House stage and continued directing—in her own magnificent way—a rehearsal of *Swan Lake,* Act III. First Nadia Nerina and David Blair, then Margot Fonteyn and Michael Somes, provided the Odile and Siegfried. Soloists, corps de ballet, the entire production looked great.

But Dame Ninette never relented. She'd lean into the orchestra pit to discuss tempi with Maestro Hugo Rignold. Then a dash up the aisle to the stage technician for a consultation on lighting. She turned frequently for advice to ballet mistress Jill Gregory, seated in the fifth row. Time and again she stopped the rehearsal to correct a dancer, firmly but so gently, never injuring anyone's self-confidence. It was obvious that the dancers of the Royal Ballet were completely devoted to their director, though realizing the impossibility of ever fully satisfying her.

On stage supervising the rehearsal, ballet master John Hart explained the Royal Ballet's eternal jitters at facing an American audience: "The older dancers—some of them have made all five tours—worry about living up to their reputations. And on each trip there are always several new dancers. For them it's a nerve-racking experience."

Dame Margot stopped to change her slippers in the wings before joining Somes on stage, and said, "The audiences here are so warm and friendly that I don't ever want to disappoint them."

The dancers, in their crisp, musical British intonations, unanimously voiced appreciation of the buoyant Met patrons.

(continued on page 68)

coming . . .

Xmas & "The Nutcracker"
How do youngsters feel about the most popular of Yuletide ballets? Come with us for an "inside the lollypop set" story.

Attack on the Classics
"Balletic Warhorses — Retire!" is the title of an open letter which has some startling things to say.

Dance on Silver Blades
Ice shows are serious now about their dancing. Ice Capades even has a ballet master.

Plus: More on modern dance, on "Sayonara," on a matchstick ballet; sparkling news, views, reviews; and the beautiful, exclusive photos that have helped make DANCE Magazine "the talk of the town" all over the country.

on the cover . . . When "West Side Story," with Chita Rivera as one of its featured performers, opened on B'way Sept. 26, it proved as much a milestone for American theatre dance as were Agnes de Mille's dances in "Oklahoma!" Conceived, directed and choreographed by Jerome Robbins, who astutely observed gang life first hand (see Aug. '57), the production has been rightly called "a ballet with speech and song." (For more about Chita Rivera and "West Side Story," see the first of DANCE Magazine's monthly theatre reports by Leo Lerman on p. 12.)
Photo by Zachary Freyman

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movement

sound

To obtain the value
of a sound, a movement,
measure from zero. (Pay
attention to what it is,
just as it is.)

Activities which are different
happen in a time which is a space:
are each central, original.

Points in
time, in
space

A bird flies.

The emotions
love
mirth
the heroic
wonder
tranquillity
fear
anger
sorrow
disgust
are in the audience.

Slavery is abolished.

The telephone rings.

the woods

Each person is in the best seat.
War begins at any moment.

Is there a glass of water?

A sound has no legs to stand on.

Each now is the time, the space.

lights

inaction?

On Music and the Dance

By John Cage, composer

The world is teeming: anything can happen.

Are eyes open?

ears?

Where the bird flies, fly.

CLOSE-UP OF MODERN DANCE TODAY:

The Non-Objective Choreographers

EDITOR'S NOTE: Modern dance today is very different from what it was in its beginnings. In 1927, when Isadora Duncan died, Martha Graham was in her second year of concert performances, Helen Tamiris made her first concert appearance, and the Denishawn House in NYC's Van Cortland Park was in its last years. The modern dance was yet to be exposed to Kreutzberg, Wigman, and later Hanya Holm and their youthful and quite different American colleagues Doris Humphrey and Charles Weidman. Isadora Duncan's seeds of anguish, unrest and fearlessness were beginning to flower in a movement which has since developed into a unique art form—one in which America has expressed some of its most exciting creativity.

Today, no longer enjoying the doing of things as differently from the ballet as possible; its subject matter no longer concerned with social consciousness, as in the 1930's, or the introspection of the 1940's, this brilliant renegade from convention and tradition faces many problems.

Having enriched the nation with many first-rate creative and performing artists; having made a decisive mark on dance education from nursery through college; having deeply affected, in fact determined, dance techniques of screen, television and theatre, modern dance today is in a very uncertain position.

The fearless conviction which motivated its pioneers is somehow no longer valid—it is no longer generally accepted that every good modern dancer must do his own choreography; the ballet, which once seemed so far away, is now a colleague (modern dancers almost all study ballet, and the opposite is very frequently true); colleges are not certain whether modern dance belongs in the fine arts or physical education department; most young students, although still dedicated, are no longer willing to "starve" for their art; and audiences, too, are not quite as eager as they once were. In fact, even those who love it most are wondering in just what direction modern dance is heading.

DANCE Magazine, with its usual willingness to step into the hornets' nest in an attempt to discern some order, offers, in this and issues that follow, a close-up of the modern dance today—a series of features related mainly by the fact that they are facets of the contemporary dance scene.

There is a great deal of modern dance activity scheduled throughout the country this season. And in ebullient New York, the schedule is a particularly lively one. It includes a major monthly series by established performers at the 92nd St. YM-YWHA; a repertory series at the Henry St. Playhouse, where experimentalist Alwin Nikolais and members of his company will present a weekend of four performances each month; some interesting programs on the "Stage for Dance" series at the Brooklyn Academy; and a free series of symposium-demonstrations at the Cooper Union Forum, which includes most of the contributors to the pages that follow.

We here present some of the leading exponents of the extremists in modern dance today. Shirley Broughton, Merce Cunningham, Katherine Litz and Merle Marsicano (see p. 23 for biographical material) are all believers, in their individual ways, of "the right of dancing to be its own subject matter." Among others who work in this direction are Midi Garth, Marie Marchowsky, Alwin Nikolais, Paul Taylor, James Waring, and, occasionally, Jean Erdman, May O'Donnell and Erick Hawkins. (John Cage, who designed pp. 18 and 19 especially for us, is a composer whose unconventional approach to time, space, and sound have had a strong effect upon dancers of this school of thought. Like them, he believes in non-dramatic, no-story plots. He works most frequently with Merce Cunningham.)

Last April 27, with choreographer-dancer David Vaughan as moderator, there was a symposium entitled "Four Dancers Speak and Dance" at the Henry St. Playhouse. Following, only briefly edited for space reasons, are the papers read at that meeting. The second half of the program consisted of dances by each of the participants. L. J.

INTRODUCTION: DAVID VAUGHAN

One of the most notable features of the American dance scene is the amount of activity going on here. If you come, as I do, from England, this activity is very heartening. The quality of the work produced varies, of course, but the quantity itself is important. And that includes the experimental activity (by no means confined to the modern dance). I hate to use that word "experimental" — it has rather unfortunate connotations. But really, to experiment is only to try, and in that sense everyone is experimenting all the time.

If one tries to plot a trend in all this activity, one finds, I think, that there is a great and growing interest in certain kinds of ideas. Briefly, there is an increasing concern with the **materials** of dancing, with dancing as an independent art form.

The poetry of dancing is what only dancing can express. Dancing, for instance, is something different from acting, even when it is telling a story. In ballet, Balanchine has taught us to accept dancing for itself. I think, too, that the modern dance is now more and more freeing itself from the limits of self-expression. At this point another word that I hate to use starts trying to edge its way in. This is the word "abstract." Like "experimental," it is really quite a harmless word that has acquired various undesirable overtones. "Abstract" originally means separate; distinct; it also means a general view, an epitome. In these poetic senses dancing is indeed an abstract art. But the word now seems to have come to mean arid, mathematical, dehumanized. Dancers, we are sometimes told, are reduced to being automata—a rather strange criticism of the fact that dancers are quite simply asked to dance, to be themselves and do what they are trained to do. Mr. Balanchine has said that there is no such thing as an abstract dance because a dance has to be danced by people—which I think takes care of that. But the concern with the materials that I spoke of implies an insistence on the right of dancing to be its own subject matter.

I have asked these four choreographers to take part in this program because **one** thing that they

have in common is this concern with the materials of dancing. This definitely does not mean that they constitute any kind of group, or even that they have anything else in common at all.

Of course, I don't think that dancers should really have to **talk** about what they do — if they wanted to talk they wouldn't dance. However, it might be interesting to preface the dancing of the second part of this program with some talking, because some of the ideas that I have spoken about are perhaps not always clearly understood.

SHIRLEY BROUGHTON

I believe that dance is its own reason to exist. To me, a beautiful movement needs no other justification.

I have worked to discover the beauty within the inner laws of dance. My best work occurs when the dance tells its own story — that is, when I discover a phrase which has its own integrity and seems to contain its own necessity. Since these laws exist irrespective of me, they are there to be discovered by anyone. For this reason I never strive to be original or to have a unique style. When I see the same steps in the works of other choreographers, I take this as a sign that I am working in the right direction.

In form, my dance **Timbres,** which I shall perform later in the program, is not an architecture — a coherent whole — it is a series of abstractions, each complete unto itself — or rather I should say each incomplete unto itself. To me it is as though various levels of dance exist. They are, so to speak, in the air. If I dance one of these themes, it is not that I begin at the beginning or that the dance ends when I finish. it is just that I join in this dance for a short span of time. Since each quality exists on its own level, there is no need for transitions. Each section starts from silence and stillness.

I never repeat a phrase. One of the excitements of a phrase is its future possibilities. To say it twice is to be dogmatic and to stifle the play of the mind.

Reaction is very important in my work. I find a flower that bends in the wind very beautiful, or a flower which opens to the sun very beautiful. But a flower which dogmatically says, "I am a flower," I find less beautiful.

Many dancers like to **be** something, or to **be doing** something, to have an attitude, or to have what in acting is called a "dramatic action." I do not like this approach. On the other hand, I am not of the automaton school of dance. I like a dancer to do a movement — to take the initial impulse — and then to allow herself or himself to react to this impulse. The reaction will be determined by the temperament of the dancer. As a choreographer I never try to standardize this reaction or to tell a dancer what she should feel. To me this places a mental strait jacket upon the movement and stifles the breathing of the dance. The natural response of the dancer to the dancing has the natural beauty which is inherent in all of nature.

People are often worried about the content of my dances. The content is quite simply the combination of the dance — the rhythm, design, dynamics and all the other properties of dance — and the dancer. Every dance changes according to who is dancing it. This is as it should be.

KATHERINE LITZ

Above all else I believe the dancer must have a great love for his work in order to do it at all. I do not mean this vaguely or facetiously, nor do I mean that we must love ourselves for doing it; I mean we must love the thing itself, and most of all **how** it is done (that is—the working methods, the techniques, or the **means** to the end). Dancers are so often asked, "Why do you dance?"— and I think this is the answer. If we love the means, our work will contain the honesty, the integrity that is necessary to make a worthwhile statement or contact with the audience—even perhaps a most valuable one of great depths and heights.

When I work with students, I often hear myself say, "Become **involved** with the movement." I could say this in another way: "Know all you can about the movement, examine it for exactly what it is, for this is the way you can make many new movements."

It is wise not to consider the movement as a dance step, for this can prevent further development. Of course, for practical purposes a creative movement must be set into what might be considered a dance step, when finally the choice has been made. But the creative improvisation must first be examined for design and rhythm. And here is what I consider to be a phenomenal discovery although it may sound extremely simple: the moment we make **any movement** we create **design in space.**

The manner in which it takes time to make this movement creates a **rhythm.** This rhythm will have a characteristic dynamic. The combination of the design and the rhythm will automatically result in a **quality** which determines the expressiveness or the meaning in movement — or the possibility to say something, whether it be dramatic or purely abstract.

Becoming involved with the movement can also mean simply the **doing** of the movement. I believe that by the "doing," the dancer can find out more about the dramatic meaning or useful content of a movement than he can through any intellectual concept. It can even suggest what the dancer's needs are, or, rather, the nature of what is ripe within him at that particular time of creative activity. The "doing" can even result in the concept of an idea.

The concept of an idea for a dance is one of its most interesting phases. An idea is hardly ever entirely new, but the **treatment** of that idea can be. Sometimes a concept requires a close study of a particular person, becoming a kind of character sketch, and possibly at the same time presenting a philosophy; sometimes a concept no less philosophical will be purely abstract; sometimes I attempt to distill choice moments from some moving image (impressionism).

I believe dance by its very nature belongs to the individual who chooses to study and develop creatively within it. He then takes on a kind of responsibility to work in such a way that the search remains ever constant. If it becomes standardized or static, or if the mature dancer completely accepts the style of another dancer, his creative attempts will inevitably appear second-hand.

Opposite below, L. to R.:
Merce Cunningham, Shirley Broughton, David Vaughan, Merle Marsicano, and Katherine Litz. Photo by de Harak—Darvin.

The means — the process of discovery — is, to me, as important as the end.

MERLE MARSICANO

By the very nature of the dance, as differentiated from any of the plastic arts, each performance recapitulates the act of creation. The concept is alive and working, and confronts one as **a living presence.**

The dance itself, even though thoroughly fabricated, and perhaps because it is so willed a creation, confronts one as the living thing, with the mental concept and the vibrant actuality merged into one image. How could we say what living thing the dance symbolizes?

I want to find movement of a simple power — and perhaps to remove myself as I dance to a time remote, and discover the memory of moving for the first time. The duration of a dance is so short — and upon this pinpoint of time, this three to five minutes of a lifetime, one must invoke one's entire being.

Time in the theatre is reflective. In a play there are thousands of words which echo manifold thoughts, and the interplay of thoughtful speech forms the delightful time of the theatre. The dance is mute. Consider that when I dance I am suddenly bereft of speech, caught, as in a dream, in the fatality of my action. Time is thick and heavy, suffused with the portent and urgency we know only in dreams. It is charged and fraught with suggestion.

In this strange interval, in this curious **time of the dance,** familiar movement may be invested with a new temporal reality. The long reach of an arm can reveal avenues of eternity — the turn of a head can mirror echoes upon echoes of recollection. The dancer controls time. (The dancer really creates the movements which contain the image of time.) Time can be prolonged, it can be arrested and then re-formed. Time is what the dancer makes it. And these various rephrasings of time converge into the moment of the dance.

The perpendicular definition of the area in which I work consists of the floor and the highest point to which I can jump. Jumping and rolling on the floor do not particularly suit my mode of expression. I am less interested in hurling myself at the extremities of space than I am in moving, however fast or slow, within the infinite gradations of this vertical extension.

I might wish to recover from a point in space more slowly than my progress toward it — slower than the return of a jump would allow — perhaps thus implying greater distance and further limits than those imposed by physics, or a concept of reality outside the dance.

As for the floor, I want to dissolve the floor. I might place the floor above me, behind me, or at either side. Sometimes I feel that I am descending below the level of the floor, and at times I feel suspended in strata above me. The feel of the floor, its primary attraction, need not occur under my feet alone. The space about me, as I will it to do so, can possess the same tangible resistance. The experience of my feet as they press against the weight of the floor can be transferred to my hands as they push against space. The hands then become the feet.

I want my movements to ignite the space about me. In different dances, and within the space of each dance, I believe that it is possible to evoke different aspects of space and to play with these identities. The air around me seems to have the capacity to solidify or melt. It can be heavy, then rarified, or agitated and then becalmed. Sometimes I have to force my way through it, and at other times I am driven by it.

I have danced to music, and I have been danced by music. I think of music as an art of untouched white upon which I must breathe for my very existence, yet leave untouched, just as the music must pass through and around me without discoloring the white of my being. We must become one, and yet retain the separateness of our souls.

MERCE CUNNINGHAM

The nature of dancing is stillness in movement and movement in stillness, as a plant waits to grow, or as the flash of lightning hangs in the air. No stillness exists without movement, and no movement is fully expressed without stillness.

But stillness acts of itself, not hampered by before or after. It is not a pause or a premonition.

If one thinks of dance as an errand to accomplish, as a message to be sent, then one misses the **spring** along the way. If one's concern is self-expression, then the proper area is psychoanalysis.

You are standing on a street corner waiting for a friend. He is late, or you think he is late; your impatience grows because he does not come. You see everyone and everything in a **not**-relation; everything and everyone is **not** the person you await. Finally he arrives, and you find he's not late at all. But your anxiety has kept you from seeing and has created only more nervousness.

Stand on the same street corner waiting again, but without anxiety about when the errand will be accomplished. Now this is theatre. Visually aware, you see that each individual passing, walking, or standing still, is different, that he moves differently, that the store fronts are different as different people stand looking into the windows; that, without any intention of being self-expressive, each person is extraordinarily so. Each action as it happens, and as you are aware of it, is absorbing. It doesn't make much difference whether your friend arrives on time or late. You have been a spectator in the audience, using your faculties as you watch the players in action.

Dancing is of divine origin, and to try to express that divinity is like pinning jelly to a wall. It only escapes you. It expresses itself if one gives one's life to dancing out of love for it, out of reverence for the nature of its action, and the discipline necessary to allow for that action.

The source of life in any dancer is his **inactivity** in a gesture or movement. It is equally so for the spectator who wants to share that life. That is, the liveliness that dancing can have is **not** in what the movement comes from, but in what it actually **is** as the dancer does it, and how it is surrounded and inhabited by stillness. When stillness also lives in a spectator's mind, he will perceive the movement as though he himself had done it.

The most revealing and absorbing moments of life are the ones that have no past or future — that happen, as it were, without relevance — when the action, the actor, and the spectator are unidentified — when the mind, also, is caught in mid-air.

Biographical Sketches of Symposium Members

Shirley Broughton, graduate in theatre arts from Bennington College, has also studied with Martha Graham and ballet teachers Jack Potteiger and Audrey de Vos. She has taught at the H.S. of Performing Arts and private studios, and like the other members of this symposium, has evolved her own individual aesthetics and dance style. Miss Broughton has given concerts with her co. in NYC. since 1952. She has commissioned scores from well-known contemporary composers, including Morton Feldman, Lou Harrison, Alan Hovhanness, and premiered Riccardo Malipiero's **Concerto for Solo Dancer and Orchestra** at the Venice Int'l Fest. of Cont'y Music in Sept. '56. She is choreographing new co. works, and a pas de deux for NYC Ballet dancers Ruth Sobotka and Conrad Ludlow.

In her home town of Philadelphia, **Merle Marsicano** studied ballet with Michael Mordkin, modern dance with Erna Wassel and Denishawn Sch. disciples, and Spanish with NY teacher Angel Cansino. She came to NYC on a 2-yr. fellowship to the Neighborhood Playhouse, where she worked with Graham and Louis Horst. During that time she also studied movement for Greek tragedy and Elizabethan drama. She returned to Phila. to form her own school and co., becoming well-known there, also choreographing dances for the Phila. Opera Co. Now in NY, she has been teaching in her own studio and giving concert performances. Miss Marsicano is preparing for a March concert at the Henry St. Playhouse. Her husband, a well-known painter, takes her dance photos, and her brother, Jerry Petersen, has composed music for several of her dances.

Katherine Litz trained at the Humphrey-Weidman Sch. of Dance, becoming a leading soloist in their co. She worked with Agnes de Mille, appearing with her and co. on Western tours, and dancing some of Miss de Mille's solo roles. This led to 2 years each as dancer with the Nat'l Co. prod. of **Oklahoma** and the B'way prod. of **Carousel**—both de Mille-choreographed. In 1948 Miss Litz choreographed and danced the leading role in **Susanna and the Elders,** one of the works on the successful all-dance theatre program called **Ballet Ballads.** In 1948 she presented her first solos at the 92nd St. Y. Since then she has made at least one NY concert appearance a year. She has taught in leading colleges, and now instructs in her own Brooklyn Heights studio. Her next NY concert is to be given at Hunter College on Jan. 26.

Merce Cunningham, born in Centralia, Wash., received his first formal dance training at the Cornish Sch. in Seattle. After becoming well-known as a leading dancer of the Martha Graham Co., he pursued an independent career. This has included transcontinental tours, both solo and with his own co. He has received a Guggenheim Fellowship in Dance, and was recently invited by the Mexican Gov. to be guest instructor to the Ballet de Bellas Artes in Mexico City. His work is characterized by its experimental nature, particularly in reference to the relationship of dance and music. He next appears in concert, with Co., on Nov. 30 at the Brooklyn Academy of Music.

"MARJORIE MORNINGSTAR" ON LOCATION

PHOTOS BY JACQUES LOWE

More and more, dance becomes part of the main stream of the movie world. A surprising number of film actors and actresses have had experience as professional dancers, and an increasing number of choreographers are becoming directors.

Hollywood's finest products these days have reason to give grateful thanks to the dance. *Funny Face*, for instance, had Fred Astaire and ex-dancer Audrey Hepburn as leads, ex-dancer Stanley Donen as Director, dance-oriented Richard Avedon as Visual Consultant, and Eugene Loring as Co-Choregorapher with Astaire and Donen. The latest enchanting movie musical, *Les Girls* (see p. 11), has ex-dance teacher Gene Kelly, song-and-dancer Kay Kendall, ballerina Taina Elg, and well-trained popular film dancer Mitzi Gaynor as stars. And Vera Caspary, who wrote the story of *Les Girls*, was Editor of DANCE Magazine from 1923-27.

Hollywood movies provide a livelihood for many more dancers than does the Broadway stage. It is a lively, expert world which hardly ever gets the credit or appreciation it deserves. The situation is, in fact, so interesting that DANCE Magazine turns its spotlight on this aspect of film making.

This, then, is the first of a series of exclusive, "inside" looks at dance goings-on in the movie world — not the fabrications, glamorous though they may be, of publicity departments, but "the real thing."

For the first of the "Movies-in-the-Making" series, we went to Scaroon Manor, Scaroon Lake, in upper New York State, where Warner Brothers was filming a section of the movie version of Herman Wouk's best seller, *Marjorie Morningstar*. Present from Hollywood for late August-early September shooting was a contingent of about 150, including directors, actors, dancers, property, make-up, wardrobe, and camera men, technicians, etc.

Most of the action of the book takes place at a summer resort, where Noel Airman (Gene Kelly) is the social director who tangles romantically with the young lady in the title role (Nathalie Wood). Kelly's role calls for almost no dancing, but there are a number of dances in the production, presumably performed in the resort's theatre.

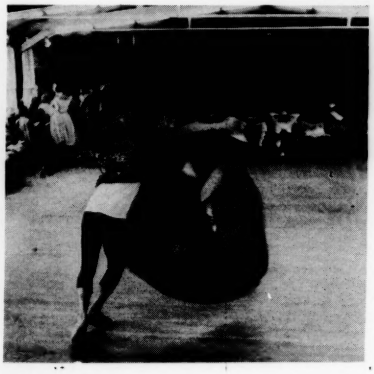
Jack Baker, who has danced with and assisted Gene Kelly in the past, stages the dances for the film. Quick, experienced, and talented, he is also listed as choreographer on some of TV's top shows. His assistant for "Marjorie Morningstar" is

Film's dance director Jack Baker and assistant Pat Denise work with Ed Wynn in the staging of the bullfight scene of Warner Bros.' "Marjorie Morningstar."

Above: DANCE Magazine's Editor, Lydia Joel, chats with Gene Kelly. The screen star spoke of receiving enormous amounts of fan mail, almost as much from Japan as from the U.S.; he will be doing "An American in Japan" before long; has enormous respect for Fred Astaire; loves to ski; and plans to do another all-dance movie soon. He keeps in close touch with "the dance world," and considers himself very much part of it.

Patricia Denise (known as Denisova in her Original Ballet Russe years).

Our spotlight focuses on the day that Baker was directing Ed Wynn (who plays the part of the weak but lovable uncle) in the scene where Uncle Samson leaves his dish-washing job in the kitchen long enough to take the part of the toreador in the bullfight number of the Saturday night variety show being presented to the guests. The sly wit and brilliant timing of the 73-year-old comedian's performance —as seen in these photos, which were taken during rehearsals in the social hall of Scaroon Manor — were irresistible. The actual filming of the scene was to take place the following day. During the afternoon of this rehearsal, Gene Kelly was being "shot," over and over again, in a dramatic episode, on another part of the grounds. *L. J.*



Above: Ed Wynn handles the movements that Baker presents to him, with charm and authority. Note knee guards and other refinements in informal rehearsal attire.

At right: Pepi de Chazza and Jerry Ames take directions from down under.

At left: Pepi de Chazza, in semi-costume, rehearses using a cape for the group dance which precedes Mr. Wynn's entrance. Besides Pepi, Jeanne Coyne and Sheila Meyers were brought from the West Coast to dance with the group. Carol Peck, Claire Young, Jerry Ames, Mario Lucas, and Leslie Sanford were actually on the summer staff of Scaroon Manor as dancers. Their work so impressed the movie people that they were hired to appear in the film.

WHAT'S IN A NAME?

The Royal Ballet (formerly Sadler's Wells) begins its Fifth American Tour with a month at the Met.

BY DORIS HERING

"What's in a name?" said Dame Ninette de Valois, as she acknowledged the closing night ovation for her company. She was referring to the fact that Sadler's Wells had changed its name to The Royal Ballet, and she was modestly grateful that the new name had made no difference in America's response.

That was true. But as we thought back over the season, back to the imperial first chords of *The Sleeping Beauty* overture on opening night, we realized that the change in title does have more than a superficial significance. Without really intending to, it reflects a subtle shift in the company's esthetic point of view.

More than ever, The Royal Ballet has fallen in love with the past — especially the Russian past. It is becoming a glittering receptacle of tradition — with a result both wonderful and terrible.

It is wonderful when a radiant Princess Aurora engages in the most beautiful social gesture ever devised — a leisurely attitude turn punctuated by roses from her suitors. It is wonderful when Odette and Siegfried glide in apotheosis through the tremulous Lake of Tears.

It is less wonderful when Fokine's group passages in *The Firebird* are dutifully reincarnated without needed pruning, or when *Petrouchka* is so respectfully revived that its Slavic vigor all but dies under the weight of The Royal Ballet's genuflection. And the nostalgia for the past is actually dangerous when it makes new works like Frederick Ashton's *La Peri* and John Cranko's *The Prince of the Pagodas* seem like expensive pastiches, rather than fresh creative efforts. Often during the season we remembered T.S. Eliot's enjoinder that time present contains time future as well as time past.

But who can resist The Royal Ballet's *Sleeping Beauty?* Who can resist the fount of warmth and drama and sheer invention in the Tchaikovsky score, surely the finest ballet score ever written? And the Petipa choreography with its dainty Fairy variations; its range by turns lyric and bravura for Aurora; its filigree Pas de Trois for Florestan and his Sisters. And most endearing of all in The Royal Ballet's *Sleeping Beauty* is the believing way in which the pantomimic links are made. We marvelled as we watched Prince Florimund (Michael Somes) repeatedly point to his eyes and circle his face with his hands as he entreated the Lilac Fairy to help him find the Sleeping Beauty. Each time, he executed the gestures carefully and clearly and without a trace of embarrassment at their inherent naiveté.

Both times that we saw *The Sleeping Beauty* we found the dancing so radiant that it almost succeeded in distracting our eyes from the mustardy old sets. Merle Park and Annette Page danced with crystalline precision as two of the Fairies. Svetlana Beriosova's Lilac Fairy, while not so expansive as Beryl Grey's used to be, had a quiet incandescence of its own. As the Bluebirds, Brian Shaw and Rowena Jackson have achieved a solid dancing rapport. And individually, the arch of Mr. Shaw's body in the air was something to behold, while Miss Jackson has developed a yeasty fleetness.

But the true core of *The Sleeping Beauty* is, as ever, Margot Fonteyn's Aurora. Time and again, she evokes the image of a supremely lovely young girl whose real beauty lies in her unawareness of it.

The Royal Ballet's *Swan Lake* also wears well. And this is an accomplishment. For its Teutonic story and locale could easily become ponderous if the dance qualities were not kept fresh and distinct.

This year we felt as though we were seeing the opening act for the first time, so bright was the Pas de Trois danced by Maryon Lane, Brian Shaw, and Annette

Although Margot Fonteyn remains the company's reigning ballerina, Svetlana Beriosova (above), Nadia Nerina, and Rowena Jackson each bring a special individuality to ballerina roles.

When Michael Somes is not performing, The Royal Ballet has recourse to a generous roster of "danseurs nobles." Heading them is David Blair (picture below).

Page; so sturdy were the Pas de Six and Mazurka. And for highlights, there were Ray Powell's endearing Tutor and Shirley Graham's feathery peasant variation.

In the second and fourth acts, the corps de ballet danced with a sweet lift in their arms and with a faintly pictorial quality that was charming, especially as they massed to watch the apotheosis.

Margot Fonteyn's Odette seemed more rhythmically conventional than we remembered it from before. It was exquisite dancing, but the tendency to hit squarely on the beat robbed it somewhat of mystery. Her Odile, on the other hand, was more grand, more self-assured.

It was exciting to see Nadia Nerina in the role. Her Odette had certain affinities with her Firebird. It was elusive, sometimes quickly nervous, and a little oriental. Instead of growing from bird-creature into woman during the second act, she extended the metamorphosis to the fourth act, thus giving it a fresh validity.

David Blair's Prince Siegfried was incipiently noble and stylishly danced in the one solo passage (Black Swan Pas de Deux) allotted to him. But he has not yet fully embraced the emotional openness of a hero in the Romantic manner.

In a season where there were six productions new to this country *(The Prince of the Pagodas, La Peri, Birthday Offering, Petrouchka, Noctambules,* and *Solitaire)*, it seems perverse to dwell upon *The Sleeping Beauty* and *Swan Lake.* Yet these were the most satisfying. And in a different way so, too, was Frederick Ashton's *Facade.* It was a relief to see the clean lines and fresh colors of its back-drop, the simplicity of its costumes, and its easy, uncluttered little dances.

Facade was a restful contrast to the complicated pageantry of works like John Cranko's *The Prince of the Pagodas.* Watching this evening-long discursion on the Beauty and the Beast theme, we were reminded of the occasion when someone gave us a handful of fragments from a French cathedral window that had been bombed. They gleamed red and blue and violet and orange and green, but they did not add up to a cathedral window. *The Prince of the Pagodas* had multi-hued costumes, processions of them, by Desmond Heeley. John Piper devised sets that trembled and twirled and rose and melted away. Benjamin Britten hammered out a score with copious gamelan allusions. And Cranko contributed variations in conventional succession. But it was not a ballet. It was a costume party without the host.

Briefly, it had to do with an emperor (Leslie Edwards) who tried to marry off his evil daughter (Julia Farron), meanwhile ignoring his good daughter (Svetlana Beriosova). But the good daughter won the King of the Pagodas (David Blair). Helping everybody to accomplish their purpose were a Fool (Pirmin Trecu) and a fawning Dwarf (Ray Powell).

In the first scene only the four suitors (Desmond Doyle, Philip Chatfield, Peter Clegg and Gary Burne) were given solos with any discernible form. But even these were obscured by tricky movement motifs. Peter Clegg and Gary Burne did manage, however, to inject impressive dancing into the choreographic tricks.

There was one pure moment in the ballet. It was Svetlana Beriosova's entrance. She appeared in a doorway, and she seemed poised not upon, but above, the threshold. And as she glided onto the stage, her simplicity and her infinite gentleness created a poetry not inherent in the passages designed for her.

During the second scene, the good princess journeyed through the land of clichés—dancing clouds and stars and a moon and fish and fire — all of them familiar to Radio City Music Hall habitués. But after assorted tribulations, the lovers finally arrived at a concluding wedding scene relieved only by a Pas de Six that was more demanding than rewarding.

On a smaller scale (it was an extended pas de deux), Frederick Ashton's *La Peri* was as esthetically rootless as *The Prince of the Pagodas.* It also tried to obscure empty choreography with overwhelming costumes and decor by André Levasseur. The opening image boded well. Margot Fonteyn as the Peri was revealed seemingly lying in mid-air. In her formalized sleeping position, she resembled a glowing figure in a Persian miniature. She disappeared, and to long passages of Dukas music, Michael Somes as a King, wandered and wandered.

He found her, stole the flower in her hand, and their dance had to do with her trying to retrieve it—in choreography that resembled an old-time adagio routine.

Mr. Ashton redeemed himself with *Birthday Offering,* a *pièce d'occasion* celebrating the Silver Anniversary of The Royal Ballet in 1956. It was ballet on its best behavior, resembling an elegant dancing party in which the couples never mingled and yet were aware of each other. They performed similarly formal passages, sometimes in unison, sometimes in succession, while about them candelabra twinkled decorously.

The couples (the company's 14 principal dancers) entered in a smooth circling waltz. The men were dressed in doublets reminiscent of the Eugene Berman costumes for Tudor's *Romeo and Juliet,* and the women were in heavy bell-shaped tutus in the late 19th-Century style (designed by André Levasseur). They bowed to each other, and the leading couple (Margot Fonteyn and Michael Somes) began an adagio. As he turned her in attitude, the other couples were inspired to do the same.

They formed a long diagonal, and each couple took a turn at coming to the head of the line. A subsequent succession of solos underscored the salient characteristics of each dancer — darting *jetés* with changes in direction for Nadia Nerina; soft turns and *développés* for Svetlana Beriosova; strong turns and long, low reaches for Rowena Jackson; a passage that combined wit and lyricism for Annette Page; quick jumps and arching arabesques for Maryon Lane; for Anya Linden, an aristocratic waltz; and for Margot Fonteyn, a gentle utterance lighted by quick *batterie.* Contrary to usual practice in display pieces, the Grand Pas de Deux had a mood of reverie, rather than of triumph.

The Royal Ballet applied tender devotion to its revival of Fokine's *Petrouchka.* But under the guidance of Serge Grigoriev and Liubov Tchernicheva, the devotion produced a slow-paced, unspontaneous version of the ballet — especially in the Fair scenes. Instead of sparkling with the bite of a winter's day, they were polite. There was no rush, no surge, no surprise. The strollers seemed always to be standing aside for careful variations.

The mime in *Petrouchka* is not the type to which the British dancers take naturally. Fokine, who created the ballet, was a contemporary of Stanislavsky and Isadora Duncan. For him, pantomime was

(continued on page 74)

IN THE NEWS

The stage crew at work in the gardens of the Nervi Festival park.

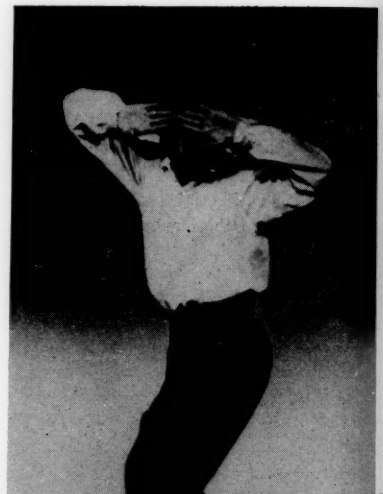
The Nervi Fest.—Anton Dolin production of "Pas de Quatre" featured leading dancers of many countries, L. to r.: Yvette Chauvire, of France, as Fanny Cerito; Carla Fracci, of Italy, as Carlotta Grisi; Margrethe Schanne, of Denmark, as Lucile Grahn; and Alicia Markova, kneeling, of England & the U. S., as Taglioni.

NERVI BALLET FESTIVAL: The small Italian town of Nervi, near Genoa and on the Mediterranean, has attracted world-wide attention with its annual Int'l Ballet Festival season there so far. Set in a beautiful park, with a modern, open-air theatre that seats 2,000, the Festival has played host to a variety of important dance companies from many countries.

Founded in the 1930's by Count Enrico Serra, whose family had owned the premises for generations, the theatre was originally used only for opera and drama. Closed during World War II, it was reopened in 1955 for the initial Dance Festival, its policy guided by a committee that includes Artistic Dir. Mario Porcile, Count Serra, and the Genoa Tourist Office.

Among those who appeared during the first two seasons were the Yugoslav and Hungarian State Ballets, La Scala's Opera Ballet, the Kabuki Dancers, Ram Gopal, Harold Kreutzberg, and John Butler's American Dance Theatre. This summer the Festival, which ran from July 20 through August 2, presented a special performance of "Pas de Quatre," the Marquis de Cuevas Co., Luisillo and His Spanish Dancers, the Paris Opera Ballet, and a combined co. from the Ugo Dell'Ara and Porcile schools. New were the evenings of dance films and lectures.

The Nervi Festival promises to be one of Europe's leading summer dance events. Plans indicate increased American participation for the future.



Famed. Leonide Massine gave a lecture-demonstration on American Indian dances during this year's Festival.

Frank J. Hale supports ballerina Nina Novak in a fun-making moment during the filming of "Great Moments of the Dance," while David Adams and Lois Smith enjoy the proceedings.

PATRON OF THE DANCE: Have you ever had a dream in which a millionaire stepped forward and magnanimously made your wish come true? In a way that makes an important contribution to the dance world, it happened just like that to Palm Beach, Fla., ballet dancer and teacher Jo Anna. She had long mulled over the need for popular-priced film versions of great dancers in the classics—treasures that could be seen and reseen by teachers, dancers and dance enthusiasts, and that could become part of permanent home or studio libraries.

At the spring recital of her school, the Imperial Studios of Ballet, Frank J. Hale was one of many distinguished guests. Mr. Hale, Pres. of the Nat'l Yeast Co. and its subsidiaries, also heads numerous television, real estate and philanthropic ventures. A self-made man, he was once a "hoofer," and he remains interested in the theatre (his elaborate Royal Poinciana Playhouse at Palm Beach, due to open this winter, will be a first-class showcase for plays and musicals). Mr. Hale was impressed with the pleasure and achievement of the young dancers he saw at the school recital. The result was a discussion in which he became interested in bringing filmed versions of "Great Moments of the Dance" into existence.

Michael Maule of the Metropolitan Opera Ballet, summer guest teacher at the Florida school, helped get the project into immediate action. Melissa Hayden of the NYC Ballet, Nina Novak of Ballet Russe de Monte Carlo, and David Adams and Lois Smith of the Nat'l Ballet of Canada were invited to participate. An enormous amount of concentrated effort was put into making the films technically and choreographically correct. (Since most companies have slightly different versions of the classics, finding the one closest to the original was complicated.) The pictures were made "concert style," in the studio, in late August. The results — a series of fine study films, for now and for history, at popular prices. Numerous others, in the making or being planned, include pas de deux or solos by Alicia Alonso and Igor Youskevitch, Alexandra Danilova, and other great dancers.

Above, l. to r., at the Palm Beach airport: Jo Anna, Michael Maule, Nina Novak, Melissa Hayden, David Adams, Lois Smith.

LIVING HISTORY

A look into some of the rare and curious books in the Cia Fornaroli Collection

BY MARIAN EAMES

In memory of his wife, ballerina Cia Fornaroli, the distinguished bibliophile Walter Toscanini has generously presented to the New York Public Library materials of dance history that help make its Dance Collection one of the great dance libraries of the world. Included in the gift are photographs, autographed letters, clippings (approximately 11,000), rare librettos, programs, musical scores, manuscripts, almanacs, over 1,000 lithographs and stage designs, and a unique collection of about as many historic books on the dance.

We here reprint, with some deletions, an introductory essay and reviews of some of the books in the Fornaroli Collection, as written by Marian Eames especially for the Bulletin of the N.Y. Public Library.

Miss Eames, who was Co-Editor, with Lincoln Kirstein, of Dance Index, 1946-48, brings to life from the yellowed pages of the old German and Italian volumes, passionate controversies and convictions as current today as in centuries past. A pamphlet which contains the introduction and an enlarged review section is available from the NY Public Library, 42nd St. and 5th Ave., NYC, for twenty-five cents. *L. J.*

The handful of books chosen to be described on the following pages are representative of the Cia Fornaroli Collection in that they touch on the principal divisions of dance literature: the history, theory, and technique of social and theatrical dancing. They have the further distinction of being unique in this country—no duplicate copies are known to exist in any library in the United States.

To bring these titles into focus, it is essential to review briefly the development of dancing and dance literature in modern Europe, and then to relate the particular items under discussion to their own periods. For like all manifestations of art these books—curious and rare—are also valid expressions of their age.

During the 15th and 16th Centuries balls, pageants, and masques were immensely popular in all the courts of Europe. As yet there was no formal theatrical dance apart from court life. By which we mean that dancing entertainments were not performed by professionals in theatres, but by, as well as for the amusement of, kings, princes, and noblemen in their own palaces. As with all the arts, Italy led the rest of the world in dancing at this time, and the literary highlights of European dance history begin with the writings of Italian dancing-masters—the first notable work being a treatise by Guglielmo Ebreo of Pesaro, written toward the end of the 15th Century. A hundred years later the center of interest shifted to France where, under the patronage of the Italian-born queen of Henri II, Catherine de Medici, the world's first ballet (as we understand the term) was staged. This *Ballet Comique de la Reine* (1581) is generally conceded to mark the beginning of modern theatrical dancing. In 1588 the first significant French work on dancing was published. Curiously, the author was not a dancing-master at all, but a scholarly priest who used the pseudonym of "Thoinot Arbeau." Just as the Italian Ebreo, Guglielmo, left descriptions of style, steps and figures of his earlier day, so through Arbeau we have a record of the popular French dances of the 16th Century.

In 1661 Louis XIV established the Académie Royale de la Danse, and from this point on professional ballet-masters, musicians and dancers figure as important influences in the progress of the art. Contemporary records are filled with allusions to the composers Lully and Rameau, the *maîtres de ballet* Beauchamp and Vestris, and the brilliant dancers Sallé and Camargo, all of whom helped the course of theatrical dancing. During the 18th Century elaborate ballets were presented in opera houses all over Europe, but Paris remained the artists' Mecca. Here, however, all was not entirely serene, for questions of policy, theory and taste were perpetually raised and vehemently argued. As the Age of Enlightenment extended its search for truth and meaning to all arts, the Académie de la Danse soon found itself under attack for the shallowness of its productions. Frenchmen in all walks of life, fired by the spirit of the times, took up their pens to extol the ancient classical ideals of mime and drama and to deplore the current trend of superficiality. "On our stages we have excellent feet, brilliant legs and admirable arms. What a pity that we lack the art of dance!" So wrote Louis de Cahusac in 1754, speaking for his generation.

The outstanding personality of this period was Jean Georges Noverre (1727-1809), dancer, choreographer and ballet-master hailed by Garrick as "the Shakespeare of the dance," and chief agent in the ultimate metamorphosis of extravagant dance spectacles into dramatic ballets—the so-called "*ballets d'action.*" Despising the popular emphasis on virtuosity for its own sake and the weak scenarios which were mere pretexts for exhibition dancing, Noverre berated his fellow artists for their inertia, stressing the importance

(over)

Adelaide Mersy and Giovanni Rousset as "Zeffiro e Flora": a rare print from the Fornaroli Collection

of dramatic feeling and action in ballets and demanding a return to the lofty standards of antique pantomime. In 1760 he published his famous *Lettres sur la danse et sur les ballets*, a group of angry, analytical essays which are still, according to most authorities, the best introduction to the concept of theatrical dancing. Yearning for the coveted post of ballet-master at the Opera, Noverre practised what he preached by devoting his full energies to the composition of *ballets d' action* in Stuttgart and Vienna while he waited for recognition from Paris. This came at last in 1775.

Unquestionably his influence was profound, though perhaps not quite unique as he himself implied when, writing in 1803, he said: "The glory of my art . . . and my numerous brilliant successes permit me to state that I have achieved a revolution in dancing." A spirit of reform was in the air and it had other champions, too, who must be credited with original ideas and independent activities. Of these the Italians Gasparo Angiolini (1731-1803) and Salvatore Vigano (1769-1821) were of special importance since through them, and their successor Carlo Blasis (1795-1878), Italy regained for a time her old ascendancy in the world of the dance.

If Noverre was the foremost dance innovator of the 18th Century, as much can be said for Blasis in the 19th. Perhaps more. For while Noverre concerned himself largely with the substance and purpose of ballets (and these will always be determined, finally, by the temper of the age), Blasis codified a system of dance training that is still the basic discipline of what we now call "classical ballet." Though he was acclaimed as both dancer and choreographer, Blasis' enduring fame rests on his success as a teacher.

Few dance instructors in history can have brought a richer endowment of general knowledge to the practice of their profession. For Blasis had received an exceptional education in the classics, in mathematics and anatomy, in painting, drawing and architecture, and above all in music since his father was an accomplished musician. He was also taught dancing, and at a fairly early age it was decided that this would be his vocation. All his training took place in France, the family having emigrated from Naples when he was still an infant, and his teachers were among the best in the country. Once launched on his career (he is said to have made his debut in 1809, Blasis soon became famous as a dancer and composer of ballets. His early triumphs in France and Italy were followed by a trip to London where, in 1828, he published his most important work: *The Code of Terpsichore*, subtitled *The Art of Dancing, Comprising its Theory and Practice, and a History of its Rise and Progress from the Earliest Times.* The germ of this comprehensive study is to be found in his first literary effort, a brief treatise on the theory and practice of dancing which had been published in Milan eight years before (see below). All of his later writings about dancing are either variations on, or extensions of, themes set forth in the *Code*. The subject of pantomime, for instance, never ceased to engross his own attention, and the section on "Private Dancing" proved so popular with the public that it appeared again and again in various languages and numberless disguises. The whole book was immediately translated into French (with the title *Manuel complet de la danse)* and subsequently into many other languages. It became, and has remained to this day, the nearest thing to a standard text-book of instruction in all prominent ballet schools. Not the least of its merits as a "teaching tool" are the clean, precise line drawings, engraved from Blasis' own sketches, that demonstrate the great range of positions and movements which are possible within the framework of classical grammar.

Blasis' writing was not confined to dancing alone. Among his other works are biographies of Raphael, Garrick, Pergolesi and Fuseli, and essays on Catullus, on sacred music, and on the theatre in Russia. In the year 1847, at the height of his activities as Director of the Academy at Milan, and with over a dozen books already published, he is reputed to have had three new works in the press and eighteen more in preparation.

Coincident with the teachings of Blasis, 19th Century Romanticism exerted a powerful, though very different, influence on dancing. In 1832 the great Taglioni floated onto the stage of the Paris Opéra in the role of "La Sylphide," and in no time at all a succession of airy sprites and bewitched maidens appeared on all the stages of Europe. The cult of Romantic Ballet was fairly under way. Queens and courtesans, men-about-town and literary geniuses flocked to the ballet, wildly applauding their favorite dancers and passionately defending them against oncoming rivals and their supporters. Never was such a to-do about dancing, and never such a galaxy of popular stars —dancing like angels and wearing their Mona Lisa smiles in public while all but clawing one another's eyes out in jealous rages behind the scenes. The whole lively panorama was judiciously observed and recorded for all time by the French poet Théophile Gautier, whose devotion to the ballet made of him the world's first dance critic. From constant attendance at the theatres laymen, too, learned to be both more critical of dancers and more appreciative of their performances. Possibly they were stimulated by the fact that the popular social dance at that period still adhered closely to the basic formula of primary positions and steps in theatrical dancing. Ballet terminology was familiar in the ballroom, and the private dance instructor could be quite as fierce as the ballet-master about the proper placement of the arms and hands, the turned-out foot, or attention to the music beat. Viewing the middle and late 19th Century through the eyes of contemporary writers, one has the impression that all Europe was dancing the waltz or the polka, quadrilles or cotillons, whenever it wasn't busily engaged in watching professional dancers on the stage. An impression very different from the days of Noverre.

The books selected for discussion below do not in any sense tabulate the history of dancing during the 18th and 19th Centuries. They rather represent varied facets of this history. Some are more interesting than others in content; some are provocative because so little is known about them or their authors; and some are like footnotes which illumine already familiar texts. But all are echoes from a world in which dancing was considered worthy of careful study and serious comment by more than an elect group of professional devotees.

I. 18TH CENTURY: HISTORY THEORY, TECHNIQUE

Paschens, Johann. *Beschreibung wahrer Tanz-Kunst nebst einigen Anmerckungen uber Herrn. J.C.L.P.P. zu G. Bedencken gegen das Tantzen und zwar wo es als eine Kunst erkennet wird*, 475 p. Franckfurth: Wolffgang Michabelles und Johann Adolph, 1707

In 1704 a German signing himself J.C.L.P.P. wrote what he called "A Reasonable and Unprejudiced Consideration of the Quarrel over Dancing which has been Aired in Many Published Works." Without access to the "many published works" referred to, we can only assume from the author's own text that the quarrel had to do with whether or not dancing was a good idea. In Herr J.C.L.P.P.'s impartial view it wasn't, being not only unnatural, unreasonable and useless, but a breeder of bestiality, brutality and vileness — practically a mortal sin. Such sweeping condemnation recalls the stern voice of St. Chrysostom: "Where dancing is, there is the devil . . . in dances men exult and the ministers of demons rejoice." There have always been men who preached the evils of dancing. Even the humanist Erasmus warned against its corruptive effect upon the powers of the mind, saying "as thou desirest thine owne credite and welfare, eschewe these scabbed and scurvie company of dancers." A considerable mass of "anti-dance" literature exists, written in many languages in many periods of history. J.C.L.P.P. could have quoted any number of distinguished thinkers in support of his attack. That he failed to do so was a cause of wonderment to Johann Paschens, the author of our little-known book which offers a description of "the true art" of dancing by way of reply to its anonymous vilifier. Paschens maintains that dancing is a natural mode of expression, a product of reason, and an exercise which seems to promote external grace and agility. As to its moral aspect, he cites the classic Biblical examples of Miriam and David. Beyond this he will not go, though he, too, could have summoned weightier opinions in his defense, from St. Paul to Luther.

Actually Paschens appears to have had some private reservations about the wholesomeness of mixed dancing, for he declares that men and women should never dance together except in the presence of elderly and respectable people; that it is improper to approach a lady closer than one pace, and that the faces of dancers should be neither smiling nor sour.

If the dance has had more eloquent champions than Paschens (and fortunately it has), at least we must give him credit for a sincere and painstaking effort. His dissection of J.C.L.P.P.'s assault covers many pages and required much time in the writing because, he tells us, he could only work at it in "off-hours." This brings up the question of Paschens himself. Who was he, and what was his profession? His book offers no information and a search has so far yielded no results.

Bonin, Louis. *Die neueste Art zur galanten und theatralischen Tanz-Kunst*, 285 p. Franckfurt und Leipzig: Johann Christoff Lochner, 1711

This book is particularly interesting on several counts. It is probably the earliest comprehensive treatise on dancing known to have been written by a French dancing-master; its contents cover a remarkably wide range of aspects, and its author held the somewhat surprising position of dancing-master at the University of Jena.

Regarding the first point it should be noted that all previous French writers on the dance were priests and scholars with the exception of Feuillet, a ballet-master who published a system of dance notation in 1700, and the possible exception of de Lauze (*Apologie de la danse*, 1623), whose profession is not known. As to the second point, theatrical ballet had so recently come into its own (1661) as an art clearly distinguished from social dancing that Bonin's comments on the various types of ballets, on ballet composition, and on the different styles of dancing have a very special value. Expatiating on the stage dance, he discusses music and opera, comedy, costumes, national dances, and the dances of antiquity in relation to modern forms. In dealing with the purely social dance he offers a great deal of general information and advice as well as descriptions of how to perform a number of popular steps and figures. Convinced that a thorough knowledge of dancing was vital in the polite world, he even includes a chapter on how to talk intelligently about it.

Anonymous. *Lettre critique sur notre danse theatrale*, 27 p. Paris: L'Imprimerie du Magasin de la rue Saint-Nicaise, 1771

Letters to the editor are so often cranky and abusive that it is pleasant to come on one which displays controlled feelings. In this little pamphlet we have the example of an 18th Century Frenchman gently letting off steam in a very civilized manner. It seems that he went to the Opéra one night, being in low spirits and hoping to be cheered up. He went to see the great Vestris dance, and he came away yawning. This set him to thinking, and being naturally articulate he composed his thoughts in the form of an epistle addressed to a literary periodical.

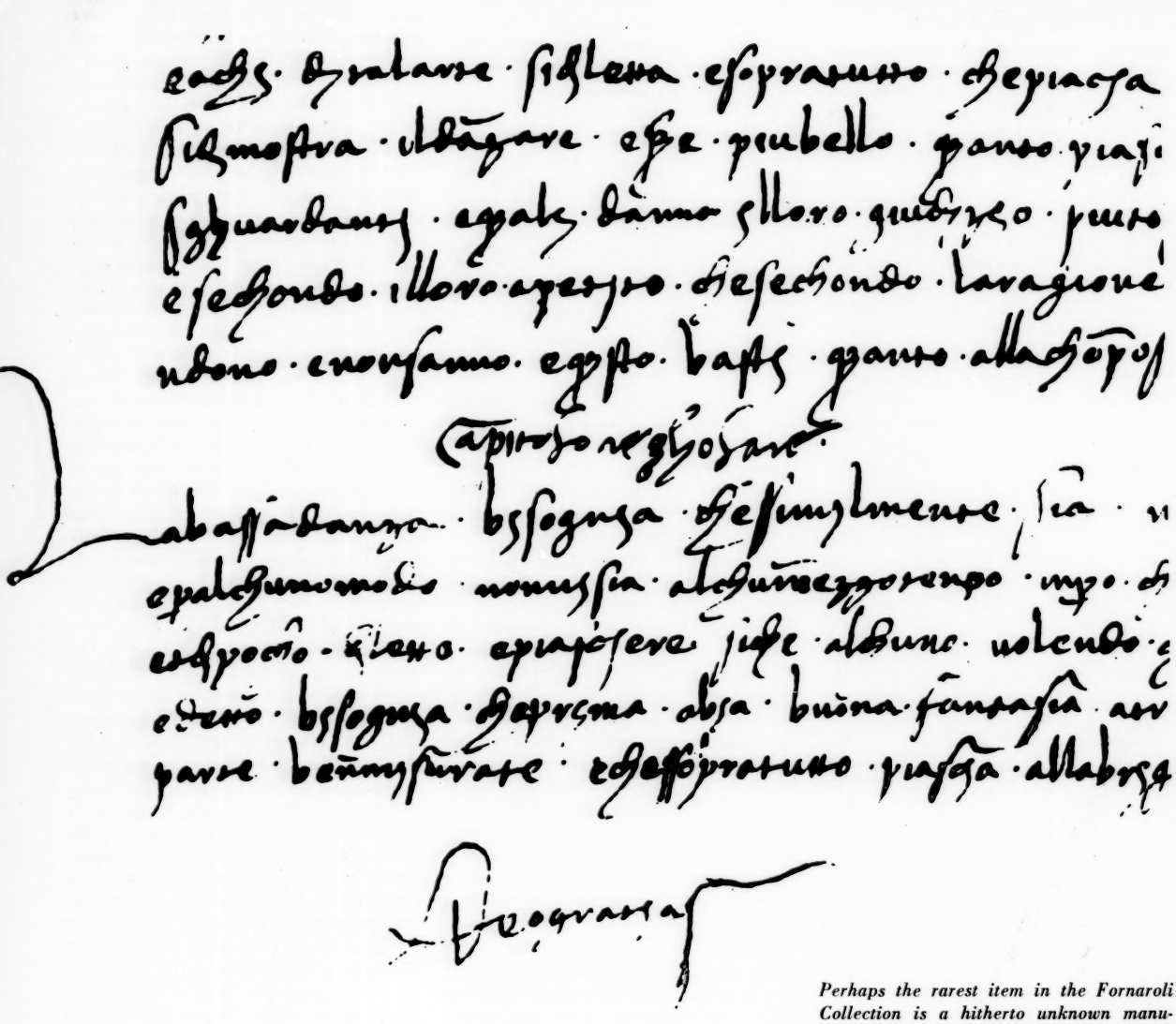
"*Nous n'avons pas de Danse, M. le Spectateur; mais ne pourrions-nous pas en avoir?* he begins, bewailing the type of entertainment—"*ce bizarre ménage de notes et de cabrioles*"—currently offered by the august Académie de la Musique et de la Danse. He then recalls the glorious state of theatrical arts in classical antiquity and suggests a few therapeutic measures for the ailing dance of his own time. There is nothing startling or even new in all this. Frenchmen had been complaining about their ballet since 1688 when the Abbé de Pure issued an impassioned plea for reform. And the main point of criticism was always the same: The dance should be an imitation of human actions and passions; it is nothing without pantomime. Steps are only the mechanics of dancing; pantomime is its soul and its life. M. X makes all the usual points suavely and with good humor. To these he adds a more original idea—that dancers and ballet-masters need encouragement and patronage. And he goes further than Diderot, who felt that the dance was only awaiting a man of genius, by stating that the man of genius was obviously Noverre, who should instantly be summoned from Stuttgart to restore the honor of Paris. Four years later this wish came true.

Lucian, *Della danza, dialogo di Luciano con annotazioni*, 44 p. Firenze: Gaspero Pecchioni, 1779

Lucian. *Della pantomima, dialogo filosofico di Luciano, traduzione con note*, 52 p. Venezia, 1783

Lucian's dialogue "On Dancing" is the world's oldest and most often quoted dis-

(over)



Perhaps the rarest item in the Fornaroli Collection is a hitherto unknown manuscript by a Jewish-Italian dancing master, Giorgio Ebreo, written about 1460 in Tuscany (above, an excerpt from the manuscript). The work, 72 pages long, obviously was intended for the practical use of the author. As such, it is of greater interest than many others of the same period which were written by fine penmen as gifts for nobility. Dancing masters of the 15th Century frequently were, or claimed to be, of the Jewish faith, as some divisions of the Catholic Church then refused the rites of holy sacrament to anyone whose profession was that of dance.

course on the subject. During the 18th Century when the interest in dramatic dancing was spreading rapidly throughout Europe, Lucian might almost have become a best-seller in the hands of a shrewd publisher. Every treatise on dancing invoked his name, every ballet-master knew and studied his precepts. Indeed he has much to say that was applicable to the *ballet d'action.*

Sensing its timeliness, an unknown scholar using the pseudonym "Crittodunamio" made a translation into Italian, of which two rare editions are listed above. Despite their different titles, the text and notes are identical in both books. Only the dedications differ. The first is inscribed to Muzarelli, a noted dancer and choreographer who was a pupil of Angiolini, the second to Conte Paolo Spineda, a scholar and patron of the arts.

Since Lucian's text is familiar to many and readily accessible to all, the main point of interest here lies in the translator's annotations, which reflect an association of ideas belonging to his particular period of time. The most pertinent of these contain various references to Angiolini and Noverre. One note, after drawing a comparison between ancient and modern dances, ends with the declaration that just as all Europeans are superior dancers compared to Americans, so among Europeans every German and every Prussian is a Noverre or an Angiolini compared to the others. A little farther on he suggests that the differences in the theories of Angiolini and Noverre may be more apparent than real. Perhaps the most interesting of all is a footnote to Lucian's story of an unfortunate dancer who mixed up two different roles in one performance because of the similarity of their actions. Here the translator emphasizes the importance to dancer and choreographer of adhering strictly to certain fixed rules and principles. "We do not agree with M. Noverre," he continues, "who does not want to subjugate the dance to any rules whatever. This idea is not worthy of the fame which he has acquired on the basis of his invention." Insisting further that the dance-pantomime, which deals with human passions and emotions, is no less dependent on aesthetic laws than are the other arts, he defines his standard in these words: "If someone should ask me, what are the laws of the dance and who will establish them? I would answer that they have already been established—by Aristotle."

II. 19TH CENTURY: CARLO BLASIS

Blasis, Carlo. *Trattato elementare teorico-pratico sull'arte del ballo,* 89 p., illus. Forlì: Bordandini, 1830

Blasis' first work—*Traité élémentaire théorique et pratique de l'art de la danse* —was written in French and published at Milan in 1820. He was then just 25 years old, had been dancing professionally for 11 years, and had recently come a cropper with his initial venture as choreographer at La Scala. Under the circumstances it wouldn't have been surprising if his book had turned out to be immature and filled with vague romantic ideals. As it happened he produced a treatise full of sound advice and practical technical instruction, presented with authority and considerable erudition. In about a hundred pages the young Blasis had managed to reduce the art of dancing to fixed principles for the first time. Certainly a major achievement, and a fitting curtain-raiser for the many books, essays and treatises he was yet to write. Here, too, we find the first of the incomparable illustrations, engraved from his own designs, which embellish most of his published works.

[Blasis, Carlo] *Lezioni di ballo giusta l'uso delle civili conversazioni,* 132 p., illus. Milano: Giuseppe Crespi, 1830

This is a pretty and elegant little book, intended to help pretty girls and elegant young gentlemen put their best feet forward in the ballroom. It begins with simple instructions for basic steps, positions and exercises, touches on the *Waltz* and *Gavotte,* and then goes on to describe a variety of steps and figures in the *Contraddanza,* an extremely popular social dance of the time. There are four plates showing the proper positions and attitudes, and a particularly interesting short glossary of dance terms in which Blasis' French vocabulary is compared with the old Italian terms used by Cesare Negri in his *Nuovo invenzione di ballo* (1604).

The book was published by Giuseppe Crespi with an almanac for the year 1831 at the end, and while it bears no author's name on the title-page, the Preface clearly states that the *Lezioni* (Lessons) are taken from Blasis' *Code complet de la danse,* Paris, 1830 (itself an abridgment of Blasis' major work, *The Code of Terpsichore).* Since they obviously *are* taken from the *Code complet* (Part III, "Leçons de danse pour la ville"), and the four plates as well, it is not easy to see why this little book is often described in bibliographies of Blasis' works as a translation from *The Young Lady's Book* (London, 1829). Blasis did indeed contribute two unsigned articles on music and on dancing, to a "Manual of Elegant Recreations, Exercises and Pursuits" called *The Young Lady's Book* (London, 1829; Boston, 1830 and 1833; Philadelphia, 1830); but the piece on dancing is quite different from the *Lezioni.* It begins with an historical sketch of dancing and continues with "practical observations and exercises"—how to hold the head, how to curtsy, even how to walk gracefully, but *not* how to do the *Contraddanza.*

Blasis, Carlo. *Saggi e prospetto del trattato generale di pantomima naturale e di pantomima fondato sui principi della fisica e della geometria,* 79 p. Milano: Guglielmini e Redaelli, 1841

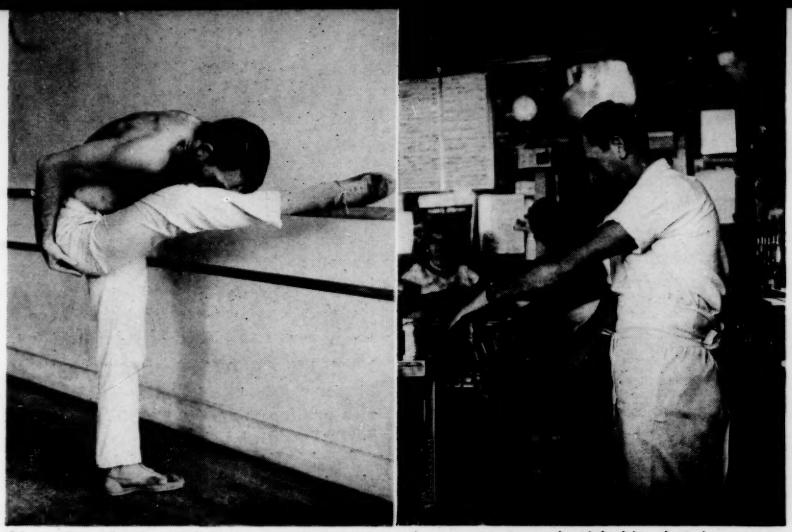
At the beginning of the section on pantomime in his *Code of Terpsichore* Blasis states that "Pantomime is undoubtedly the very soul and support of the Ballet." This he believed profoundly to the end of his days, ever and again plunging into the subject to fathom its deepest roots, ever and again trying to reduce its assorted components to an exact formula. Judging from his published works, he must have covered reams of paper with synoptical tables cataloguing the body's anatomy, the physical expressions of emotions, the passions, age, temperament, beauty and imagination of mankind. He sought for clues in the philosophy of the ancients and in the writings of modern poets and scientists. His printed outlines for a projected magnum opus on pantomime are staggering in their detail. Perhaps too staggering, for it seems that the ultimate, definitive *Grande trattato* never materialized. Nevertheless, all that he did write and publish about pantomime is full of interest and offers extraordinarily practical guidance to the study of this art.

The *Saggi e prospetto* of 1841 opens

(continued on page 62)

FEATURED BUT NOT STARRED

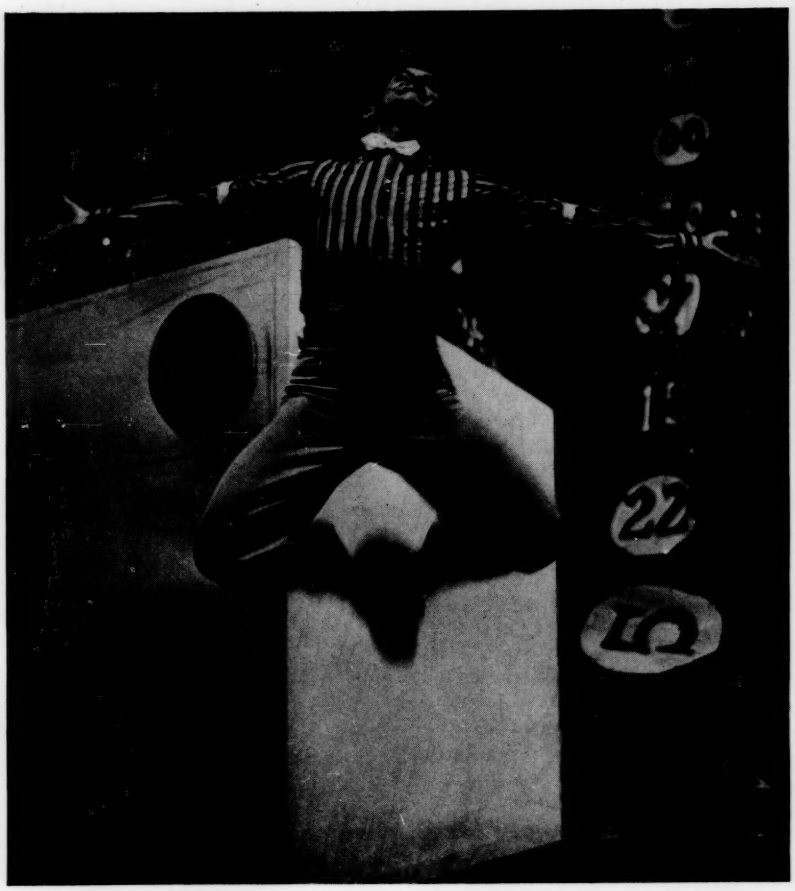
Peter Gladke—one of TV's busiest and best-paid dancers.



Most days begin with Peter working at the barre; often end with him helping to tend bar in his parents' cafe in Yonkers.

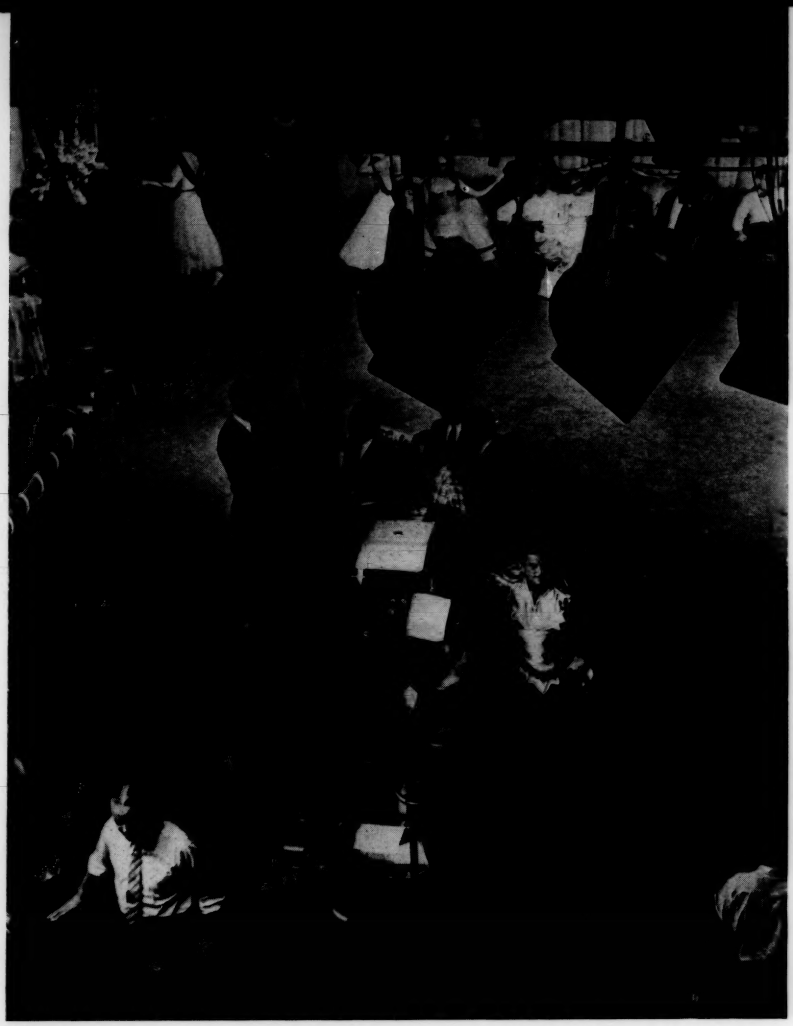
BY ALLYN MOSS

PHOTOS BY JACK B. MITCHELL



If dancers are lean more from hunger than from exercise, Peter Gladke is a well-fed, well-heeled exception. If you watch television you know why. In the last six years, Peter — husky, broad-chested, with the face of a friendly football player — has danced on an average of three TV shows a week, grossing a weekly income of somewhere between $700 and $1000. (He has a manager-investor who keeps him on a weekly allowance.) Some of his steady shows are *The Jackie Gleason Show*, *The Ed Sullivan Show*, and *The Arthur Murray Party*. Often he dances with singing soloists like Rise Stevens, Jeannette MacDonald and Lily Pons — "handling a million or two million bucks worth of property in front of the cameras."

Because he started at the age of twenty-four, relatively late for a dancer, Peter feels he has to work double-time to catch up. And he has moved fast. After a debut in the Coast Guard musical *Tars and Spars*, and work in the movie of that name, Peter moved into New York's Latin Quarter. Even when his knees collapsed on him because of too much dancing (three shows a day and not enough classes to keep limber), he wasn't stopped. Doctors told him an operation was essential or he'd never walk again. Peter tied books



Above:
A "break" on the Arthur Murray set. Sometimes, during longer breaks, Peter (here in costume facing front) will dash over to another TV stage to rehearse another show.

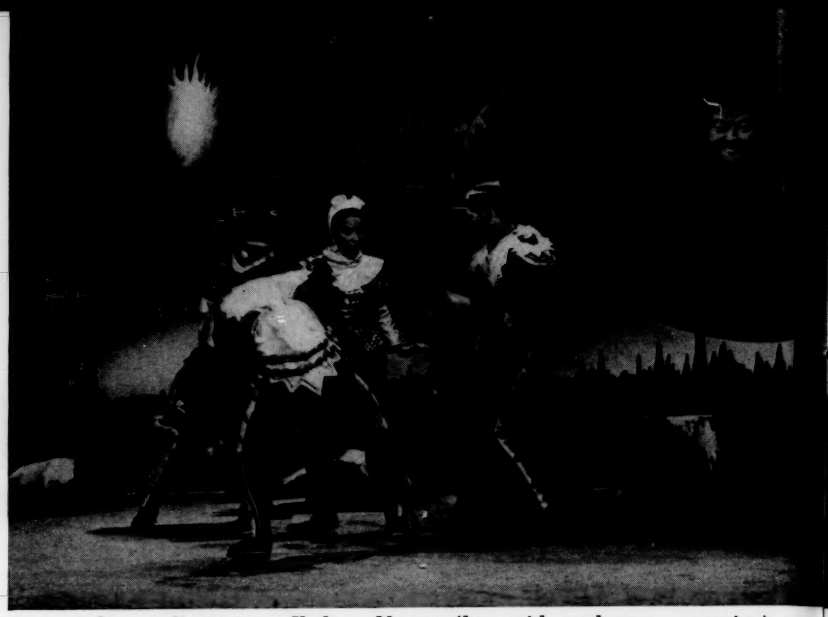
At left:
Peter does a rare solo on the Vic Damone Show before the TV cameras. Usually he dances as part of a group.

behind his knees to straighten them and went back to dancing.

On a scholarship to Jacob's Pillow (he gardened in exchange for classes), Peter caught the attention of Lucia Chase. In Ballet Theatre he danced first in the corps de ballet, later did solo roles like the Prince in *Onstage*, Tybalt in *Romeo and Juliet*, the Father in *Fall River Legend*. He toured the U.S., Canada and Europe with the company. Later he danced in *Carousel* and assisted Eric Victor in choreographing *All for Love*.

After a European tour with Ballet Theatre in 1950, Peter stopped to take stock of his possibilities and his limitations as a dancer. Continuing with BT, he knew he would most probably continue to be "typed" in character roles — interesting, but not really what he wanted. But in TV, just beginning then to flex some of its creative muscles, he felt he might find a new arena. His first TV jobs were as assistant choreographer to Jack Haley and then as a featured dancer on the Jackie Gleason Show.

And, of course, not only did TV need good, versatile dancers and choreographers, but it paid well. Peter knew he would have a chance to do what comparatively few dancers can do — to live well and save money. *(over)*



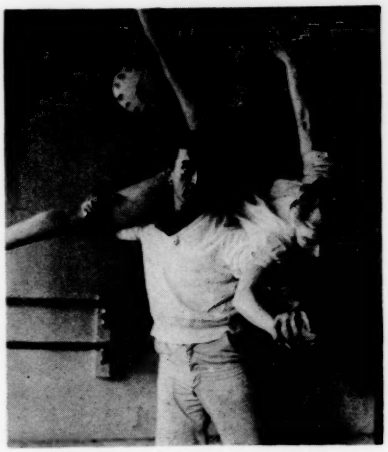
Peter, right, usually partners Kathryn Murray (here with woebegone expression) on her husband's show. The smiling sun, far right, now hangs in Peter's kitchen.

Earning a good steady income, he found, did wonderful things for his ego, his appetite, and his apartment — a handsome ground-floor flat, on West 51st Street, with French provincial chairs, gilt Italian coffee tables, a round marble table top in the kitchen, antique brass statue lamps, and an air-conditioner set inconspicuously into the brown-shuttered windows.

Grown-up on a farm in Yonkers — "a real farm with cows and chickens and pigs" — Peter remembers hard times. As Yonkers grew more and more big-city and industrial, the Gladke farm held out as one of the last pieces of real country left. Eventually they lost the property, and scrimped through the depression years, with Peter taking "not only odd jobs, but some that were plain peculiar."

Now, years later, Peter has been able to buy a bar and small hotel in Yonkers with some of the money he's earned on TV, and given the property to his parents to manage for him so they can be financially independent.

He wanted to dance even when he was in high school. Instead he soda-jerked, worked in a meat market, a candy store, and won a free trip to the World's Fair by selling the most linens in a department



Above:
Peter, most often a featured performer, feels that he probably ends up with more money than many stars do because they must sustain such high personal expenses. Here, as part of a small group on the Vic Damone Show.

At left:
Preparing for a four-minute number with Marilyn Taylor on the Jackie Gleason Show, Peter rehearses three or four days, gets paid about $250. He is working here at the Taylor studio, where he also teaches.

After the busy day Peter relaxes in his West 51st Street apartment, decorated mostly with money he's earned on TV.

Above: there are always practise clothes to be washed before bedtime. Top right: Sundays and holidays Peter sees his niece, Carol-Ann, and nephew, Michael Jr. in his parents' home in Yonkers. Lower right: Sometimes visitors to the Hillside Tavern in Yonkers wonder whether the bartender doesn't resemble that dancer they see so often on television.

store. After graduation he worked on the town paper. They gave him "obits" (obituaries); he wanted sports. He quit. After that he worked in a factory that made health candies, then he became a runner on Wall Street. Peter happily remembers joining a pantomime group run by Ruth St. Denis, and carrying candles, clad in a toga, everything "dark and mysterious." But not long after this the war came, and Peter went into the service.

Peter places his versatility first on the list of reasons for his being constantly in demand on TV. When friends (usually other dancers) ask him, "Peter, how do you get yourself into so many shows?" he answers: "Why not? I've studied every form of dance under the sun. One choreographer wants jazz, another modern, another tap — the more you can give them the better."

And Peter is concerned with growing. He says: "With dance there's no end. I've never thought 'If I do this once more I'll scream' — if I ever do I'll quit." Meanwhile Peter hopes the TV manna keeps descending from wherever it is being made out there in the golden glow of today's TV heaven. *THE END*

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

MARYON LANE

Petite Maryon Lane is one of several Royal Ballet soloists born in South Africa. Her parents emigrated there when her father became community doctor in Zululand.

Maryon's mother had wanted to be a ballet dancer, and so she enrolled her two daughters in the Pauline Stokes School of Dance. Four-year-old Maryon promptly fell in love with dancing, and for ten years she studied tap, ethnic, and classical ballet at the school. With local opportunities non-existent, a dancing career was uncertain. But Maryon went ahead, studying the Cecchetti method with Faith de Villiers and planning to earn a Royal Academy of Dancing teacher's permit. She took the examinations and passed with high honors.

As a frequent participant in the Eisteddfod Annual Dance Competitions, she emerged with several gold medals and cups. At fourteen, she won the Adeline Genée Cup, awarded to the best dancer in the Union of South Africa and Rhodesia, and this resulted in her being accepted into the Sadler's Wells School in London.

After a year at the school, she joined the corps of the Sadler's Wells Theatre Ballet, and before long, solo roles were coming the way of this intense and vivacious young performer. These included one created especially for her by Antony Burke in his ballet *Parures*. It was choreographer John Cranko who first made Maryon aware of a really dramatic approach—in a work of his called *Sea Change*. And this concept opened new doors for her in the development of her roles and in understanding them more fully.

When the Sadler's Wells Theatre Ballet came to the United States for the first time in 1952, Maryon was one of its principal dancers. During this tour she celebrated her twenty-first birthday with an all-night barbecue in Miami, Florida.

Returning to England, she worked with choreographer Alfred Rodrigues, dancing in his *Blood Wedding*, *l'Ile des Sirènes*, and *Café des Sports* (which he created especially for her). At about the same time, a Ballet Workshop was organized in London to present new works of interest. One of its Sunday afternoon programs featured the first work of Kenneth MacMillan. Called *Somnambulism*, it had Maryon in the leading role. Under the Workshop's auspices, MacMillan also set *Laiderette* for Maryon. (This work is now in the repertoire of the Ballet Rambert.) And when MacMillan was invited to work for the Sadler's Wells Theatre Ballet, he staged *Danses Concertantes* and *House of Birds*, using Maryon in both of them.

One of the most joyous moments in Maryon's career was her return home in 1953. The Theatre Ballet toured South Africa for three months, and the enthusiasm of the audiences could not have been greater.

The next happy moment came in 1954 when she was invited to join the Sadler's Wells Ballet just in time for their fourth American tour. Replacing Elaine Fifield, who was ill, Maryon danced *Coppelia* and *Madame Chrysanthème* with notable success. On the current tour she has leading roles in *Birthday Offering*, *Solitaire*, and *Prince of the Pagodas*.

On the final day of the London season last June, she achieved two important "firsts." She became the wife of dancer David Blair, and she performed the Ballerina in *Petrouchka*.

She has also appeared on television and has one film to her credit. She substituted for Mai Zetterling in the dance sequences of *Dance Little Lady*. But like most ballet dancers, the world over, Maryon has one special ambition. She would like to dance Giselle.

Last-minute instructions before going up to the contest platform.

His chums are impressed as this young hopeful does nimble footwork in the jig.

Capturing a camera record of her young students in dance action.

A serious-minded trio execute an Irish reel

THE IRISH FEIS

Erin's Ancient Arts are Honored in Annual N.Y.C. Competition

PHOTOS BY JACK B. MITCHELL

The *Feis* (pronounced fesh), Gaelic for festival, entertainment, or congress, was an institution originated, say the Irish historians, by Enochy IV, High King of Ireland, who reigned a thousand years before Christ. Once every three years he summoned the Emerald Isle's bards, minstrels, poets, judges and minor kings to his palace on the Hill of Tara. There they sat in congress to formulate rules for living, and to participate in week-long competitions in the arts. The *Feis* persists to this day, although for 700 years the conquering English did their bloody best to suppress the "subversive" gatherings.

The largest such festival — outside Ireland — takes place each year in New York City. The 1957 *Feis*, sponsored for the 25th consecutive year by the United Irish Counties Assn. of N.Y. and Fordham U., was held May 26 at the giant Kingsbridge Armory. Some 3,000 contestants (including many not of Irish descent) took part in 132 competitions. Most of the contests were in dancing, and the majority of entrants were children. In long lines the green-clad, freckled youngsters displayed model behavior as they waited their turns to shine for the judges in Irish jigs, reels, hornpipes and step dances, or in Scottish sword dances.

Some of the winners are being presented at a *Feis* concert November 10 in N.Y.C's Town Hall. *D. D.*

Nineteenth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON

PRODIGAL SON

Ballet in three scenes
Music by Serge Prokofiev
Choreography by George Balanchine
Scenery and costumes by Georges Rouault
First presented by the Diaghilev Ballets Russes at the Theatre Sarah Bernhardt, Paris, May 21, 1929
Revived for the New York City Ballet, February 23, 1950

Prodigal Son tells the story, simple and moving, of a father's love which forgives and forgets. It is based upon the well-known Bible story, and like so much of the Bible, it has the flavor of the Near East. Its sets by the painter Georges Rouault, its lush score by Serge Prokofiev, and the stylized movement by George Balanchine make it resemble a series of images in a Byzantine church. Choreo-

(over)

graphed by Balanchine almost 30 years ago, the ballet continues to have great impact and vitality today.

The first scene shows us the garden of the Prodigal's home. His father, a tall old man with a long beard and flowing robes, leads the family in prayer. But the Prodigal, instead of kneeling by the side of his gentle sisters, leaps about in an angry, rebellious dance. And finally he dashes off, while the family gazes regretfully after him.

For the second scene, the music is fierce and wild. And it is soon clear that the Prodigal has found himself a group of strange friends. They are grotesque gnomes with dome-shaped bald heads and leering faces. They fawn over the Prodigal, for he is richly dressed, and he is ready to supply an endless flow of wine for their revelries. They carry him about on their shoulders and drink to his health.

And they introduce an accomplice. A black-haired Siren enters, wearing a tall, crownlike headdress and a brilliant red costume. A long red train curves sinuously behind her. The Prodigal is entranced, and together they perform a mesmerized *pas de deux* intricate with the kind of acrobatic movement that one does not often see in ballet.

The evil men enhance their mood by performing special dances — hilarious clownlike dances — but all the time watching for the moment when the Prodigal becomes completely drunk. Finally he does, and the Siren and her cohorts toss him about like a sad rag doll. They steal his money and clothing, and the Siren completes the clean-up by wrenching off the medallion about his neck. It is his last valuable possession. All his so-called "friends" vanish, leaving him leaning, as though crucified, against the overturned table. Finally he crawls off, dazed and forsaken.

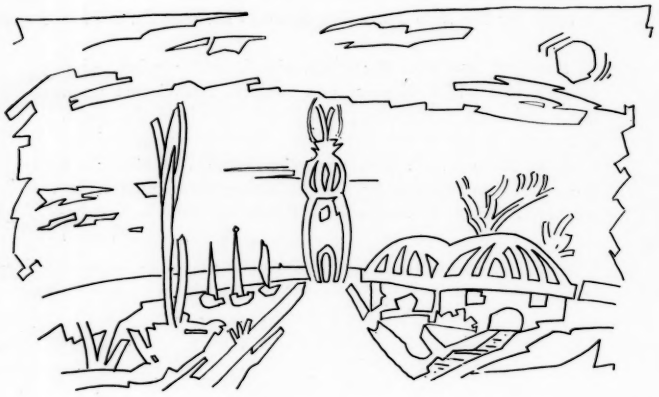
Hours later the boy awakens and realizes he has lost all his possessions. On his knees he searches for even one coin. Seeing his "friends," he implores them to help him, only to be mockingly rebuffed. Suddenly he is aware that their fault is no greater than his own. He, too, has taken money he did not earn, run away from a good home with never a thank-you or a backward glance. Remorse overtakes him. He has been betrayed by his friends even as he has betrayed his own father. He longs to make restitution.

In a land now struck by famine, he is starving, friendless and without a future. He remembers his father's house, the kindness, the comfort, the warmth and the love. There was food and shelter there. Even the humblest servant had better quarters, warmer raiment and more nourishing food than he, the son, now has—and it is all his own fault. Slowly he wends his way home. It is a weary, heartbreaking journey.

The scene returns to the father's garden. The music calms, and the Prodigal crawls on, leaning on a staff, his body clad in a burlap rag. He is so blinded by sorrow that he does not realize he is near his father's home. He almost passes it. But then he turns painfully around, makes his way to the gate, and falls in a faint.

The sisters, thinking they hear a sound, rush out to see who is there. When they discover their long-lost brother, they dash into the house to summon their father. Slowly the Prodigal crawls toward the old man, who stands motionless, looking down at him. The music breaks into a radiant and peaceful melody, and the boy crawls, like a tiny child, into his father's arms. The father covers the Prodigal's body with part of his cape, turns slowly, and carries his son home.

In the Bible he cries out: "Bring hither the fatted calf and kill it; and let us eat and be merry. For this my son was dead and is alive again; he was lost and he is found." (St. Luke, 15-20-24.) Music and dance combine to end the ballet on the same note. *THE END*



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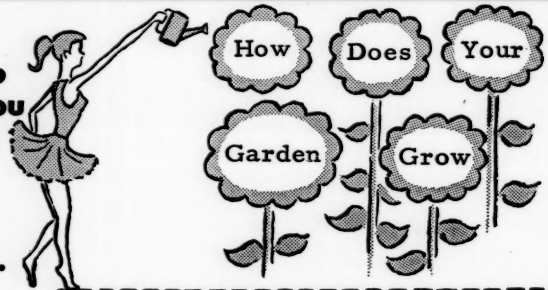

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BY TONI HOLMSTOCK

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Jules Stone of STATLER RECORDS tells us that his company has recorded two numbers, *The Little Rag Doll* and *The Teddy Bears' Picnic*. These are the very first records that have been made with accompanying Labanotation script. Gertrude Hallenbeck did the choreography. They also have, ready for ordering, *The Dance of the Little Swans* from *Swan Lake*, choreog. by George Balanchine.

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STEPPING TONES RECORDS has announced the appointment of Johnny Finke, one of the nation's emiment dance musicians. Well known for his composing talents, in both the dance and popular music fields, Mr. Finke has taken over as Musical Director for the Stepping Tones label. He attended the Juilliard School of Music in N. Y., and began his musical career playing in hotels and night clubs in the N. Y. area. At one time he had 13 radio network shows a week, using orchestras and various vocal groups. For 7 1/2 years, he was arranger and staff pianist at General Electric's radio station.

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FOLK DANCE SERIES:

FOLK DANCE COSTUMES

Continuing our discussion of authentic and improperly "Americanized" folk costumes, the illustration below shows the difference between a Ukrainian and a Russian man's shirt. The former has embroidery down the middle and is usually tucked inside the trousers, while the latter has a high collar and embroidery on a side opening, and is worn on the outside of the trousers. The shirt of the Croatian man or the smocks of some French and Swiss men are closely akin to a maternity skirt, and give a special flavor.

Hope Hawthorne

Footwear makes an interesting item for costume discussion. Boots, the favorite of American folk dancers, should be selected carefully. They should reach up to a point below the knee cap. Black and red are the usual colors. Caucasian boots for dances like *Lezginka* come with a soft sole and toe and no heel, almost like a stocking, enabling the male dancer to nimbly execute his intricate steps perched right up on his toes like a ballet dancer. The Slovenian male boots come way up over the knee and high up on the thigh, almost like the wading boot of a fisherman. And let's not forget the caved-in-heel type of boot worn by our American cowboys. A riding boot is not correct for folk dancing, nor is the drum majorette boot.

Wooden shoes, generally associated with Holland, are found in other countries too in different shapes and designs. The Swedish *Traskodans* from Skane just wouldn't look right without wooden shoes. The Swiss use a carved sandal type of wooden shoe with which the men beat out some challenging rhythms.

What would the *Kolo* look like without the turned-up toe sandals of Serbia? Or

Part III

BY MARY ANN HERMAN

of Folk Dance House, N. Y. C.

the Greek dances without the big pompon on the sandal toe? The scuffs of the Philippines, the *zori* and *tabi* of the Japanese (or the bare feet of the Israelis) — all of this special attention to footwear helps give folk dances their special flavor.

As for trousers, we're all familiar with the kilt, the *lederhosen*, the Slav wide trousers, and the knee pants. But there's also the fascinating *Fustanella* of the Greek men, made of some eighty gores, which resembles the *tutu* of the ballerina. There are the Croatian trousers which, when opened up flat, are about eight feet wide, and when worn look like an ankle length skirt; and the elaborate apron worn by Hungarian men. All of these and many other items of folk apparel bear looking into to make your folk dance presentations authentic and enjoyable.

It is very important to keep in mind the idea well expressed by Violet Alford, noted folklore specialist and author of many volumes on dance and costumes: "We beg of you not to think of regional costumes as fancy dress. They are held in honor by their wearers as an important part of their heritage. Respect them."

THE END

Tere Amoros makes her initial appearance in a solo recital at Carnegie Hall, Nov. 3. Born in Spain, her father a famous bullfighter and her mother an opera singer, she was brought up in South America and made her debut in Lima, Peru in 1951 at the age of 16. She returned to Madrid last year for a series of highly acclaimed performances.

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Beauty and the Dancer

MAKE-UP

BY ANTONIA DOBROSLAVICH

There was a time, not so very long ago, when "make-up" was an expression known to and used by theatre people alone. A "decent" or "nice" woman might pinch her cheeks or bite her lips to bring color to the fore, but would not think of using "paint" on cheeks or lips. However, there were some women not of the theatre who used make-up, surreptitiously and with great restraint.

The basic idea in using make-up was, and is, to enhance one's looks as subtly as possible. With the acceptance of make-up in daily life, the degree of subtlety has changed. Obvious make-up is now accepted as a part of every well-groomed woman. But we still maintain a degree of subtlety, and look with disfavor on the woman who is overly made-up. Our approach is not on the basis of morals, but on esthetics.

Although there have been flurries of make-up fads, such as the Clara Bow cupid mouth, the pencil-thin eyebrows, the heavily-colored Joan Crawford mouth of a decade ago, and the fawn-like eyes of a few seasons back, the important factor often forgotten in these fads is: how do they apply to the individual?

True, they are edicts of fashion, but just as one does not arbitrarily accept "16 inches from the ground" as a guide for skirt length, regardless of one's height, proportion and shapeliness of legs, so one does not submit wholly to a make-up style.

If the use of cosmetics is to enhance, then we must make a careful study of the effect to be achieved and the foundation to be worked on. It is simple enough to establish good points and those less favored. With a little experimentation, one can learn how to play up and down facial features. Much can be learned from the art of make-up as practiced by professionals.

For nearly a century the name best known in theatre make-up has been that of Stein's. With each new development in the entertainment world, their laboratories worked to solve the particular problems inherent to each medium — motion pictures, straight photography using models, concert hall, radio shows, fashion shows, television, and street wear. All present the basic problems of tone and form as affected by light and distance.

Research has shown that solutions which are effective for the theatre are often applicable to every-day make-up. Stein's has an excellent booklet, "Make-up for the Profession," which might easily be used as a textbook for dancers in all entertainment media, as well as a guide for daily make-up. (The company carries a complete line of cosmetics as well as an excellent color chart.)

However, the best products in the world are as nothing if they are not used with understanding and taste. They are like a frame for a picture. An attractive personality consists of individual components—such as good health, cleanliness, good grooming, neatness in clothing, well modulated speech, good behavior, and the final accenting of make-up artfully applied.

A young girl in good health does not, as a rule, need any make-up. The wonderful full bloom of youth is sufficient. Adding to it usually makes her look as ridiculous as some of the made-up children one sees in recitals. At most, a touch of lipstick, carefully applied, is quite enough for daily wear.

Unfortunately, most of our present way of living deprives us of proper sleeping time, relaxation, fresh air, and correct eating habits, and saddles us with stresses and strains, all of which take their toll in our looks. And so we come to the time when we rely on make-up to cover up, and not just enhance our looks. In either case, our watchword must at all times be restraint and good taste—better to use not enough make-up, rather than too much. The impact of a personality is the sum total of subtle accentings.

THE END

Shirley Weaver, as Cinderella, and Marvin Krauter, as the Prince, above, in one of the ballets to be performed by John Begg's Ballet Carnival on its children's program on the afternoon of Nov. 3 at the N.Y. 92nd St. YM-YWHA.

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THE WINNERS: The National Ballroom Operators 1957 Dancing Champions, Betty and Burnett Bolloten, do a solo turn — for the benefit of photographers — around the floor of the Arcadia Ballroom in NYC. Mr. and Mrs. Bolloten, from Santa Ana, Calif., were one of three teams representing the Aragon Ballroom in Ocean Park, Calif.

NBOA LOOKS AHEAD

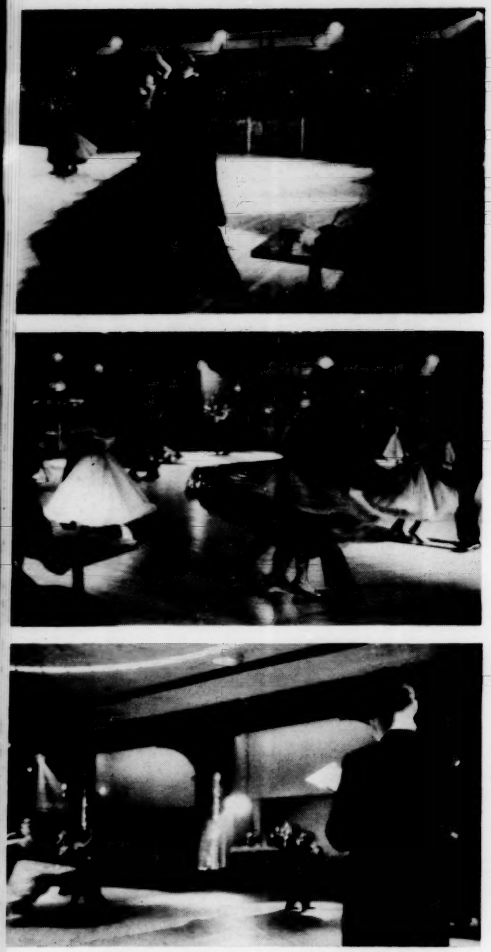
Ballroom Operators Convention Brings New Plan to Include Teen-Age Dancers

BY DONALD DUNCAN
PHOTOS BY HERB FLATOW

"One 'dance hall' scene from a 25-year-old George Raft movie on television undoes years of hard work."

This comment, heard during the September convention in New York of the Nat'l Ballroom Operators Assn., dramatizes the urgent need for a stepped-up public relations program to remove the antiquated — but still persistent — "dime a dance" stigma, and to win wider recognition of the fact that there are many, many public ballrooms which are first-rate recreational centers, directed by responsible community leaders.

A major step is already in the blueprint stage. Industry-wide, the NBOA is planning to put up the welcome sign for the younger generation and is studying the feasibility of having all their member ballrooms present special dancing sessions for teen-agers—and at cost. An operators' committee is studying the experiences of 50 ballrooms who have been successfully



EXPERT SIZE-UP: Teacher-judges, representing the Nat'l Committee for Ballroom Dancing, put a sharp eye on the NBOA competitors' work. In the foreground are (top) Lillafrances Viles of Hyde Park, Mass.; (center) Floretta Baylin of Winston-Salem, N.C.; (bottom) Basil Valvasori of Hamilton, Ont.

holding "record hop" matinees and similar programs for youngsters. To put this over, a project is being explored whereby the NBOA would sponsor a National Teen-Age Dance Club, with local ballrooms acting as headquarters for individual chapters. The cooperation of the recording industry is being sought to line up a teen-age favorite — someone like Pat Boone — to be head of such a club.

To the open forums of their 3-day session the men and women of the ballroom business invited leaders from many related fields — the bandleaders, the disc jockeys, the recording companies, the American Federation of Musicians, the talent bookers, etc. They did not overlook the dancing teachers, who outlined the many potential benefits to ballrooms in closer collaboration with the teaching profession. London-trained William Thomas, who now teaches in Santa Monica, Calif., called attention to the boom which ballrooms in England have enjoyed for many years, and stated that this condition results from long-established standardization of teaching and dancing styles there. Don Byrnes, ballroom teacher from Brooklyn, told the operators that there was nothing wrong with ballrooms — except their public relations program, which so far had not succeeded in persuading enough people of the value and attractiveness of their establishments. Anthony Riccio, Cranston, R.I., instructor, made a plea for expansion of NBOA-sponsored competitions. On hand in behalf of the Nat'l Committee for Ballroom Dancing (of which NBOA is a member) were Helen Wicks Reid, Chairman of the Nat'l Council of Dance Teacher Orgns., Viola Kruse, Sec'y-Treas. of Dance Educators of America, and Toni Holmstock and the writer, representing DANCE Magazine.

Newly elected NBOA President is Carl L. Braun, Jr., operator of the Commodore Ballroom in Lowell, Mass. He succeeds V. C. Sloan, of the Pla-Mor Ballroom in Lincoln, Neb., who completed two years in the office.

(DANCE Magazine requests the NBOA President to act as consultant for BALLROOM USA, and Mr. Braun, like Mr. Sloan before him, has kindly consented to undertake this advisory assignment.)

Arsena Photo

NEW PREXY: Carl L. Braun, Jr. (left) of the Commodore Ballroom, Lowell, Mass., new Pres. of NBOA, receives congratulations from BALLROOM USA's Donald Duncan (center) and Vic Sloan of the Pla-Mor Ballroom, Lincoln, Neb., retiring NBOA Pres.

THE CONTEST

There was real excitement in the air the evening of Sept. 25 at the Arcadia Ballroom for the NBOA Dancing Championships, colorful finale of the convention program. Against formidable competition from teams all over the U.S., a Southern California couple, Betty and Burnett Bolloten of Santa Ana, representing the Aragon Ballroom at Ocean Park, were declared All-Around Champions. Enrico and Ethyle Lucchese, of Woodside, NYC, Arcadia entries, came in second. A show-stopping Polka contest was run as a separate event, with first place going to Carole Buchalska, of Maspeth, L.I., and Edward Kisch, of Jersey City.

The Nat'l Committee for Ballroom Dancing provided rules and the teacher-judges for the finals. Lillafrances Viles of Hyde Park, Mass., Mrs. Floretta Baylin of Winston-Salem, N.C., and Basil Valvasori of Hamilton, Ontario, made up the judging panel.

GRAND PRIZE: L. to r.: the NBOA All-Around Champions, Burnett and Betty Bolloten; Carl L. Braun, Jr., new NBOA Pres.; Rudolf Orthwine, DANCE Magazine Publisher.

Aside from the winners, the following teams took part: Wallie Kessler and Muriel Aramburu, Paul Tromp and Sophie Bimba (Aragon, Chicago); Thelma and Sid Martin, Gale and Virginia Bell (Aragon, Ocean Park, Calif.); Mr. and Mrs. Steve Rosenthal (Wagner Ballroom, Phila.); Mr. and Mrs. Dan Connor (Rhodes-on-the-Pawtucket, Cranston, R.I.); Norman Martin and Anne Hennessey, James Scott and Joan Moroski, William Leahy and Florence Bonamo (Commodore, Lowell, Mass.); David Kolmi and Margaret Lucas, John P. Sheppard and Constance Mohr, Frank Bucari and Maria D'Angelo, Tony and Joy Cancellara (Arcadia, NYC); Mr. and Mrs. Adolph Rozanek, Crete, Neb. (Pla-Mor Ballroom, Lincoln, Neb.)

Polka couples were Toby Tobinski and Terry Uschik, Robert and Patricia

NUMBERS GAME: Host Jack Petrill, mgr. of the Arcadia Ballroom (who was also NBOA convention chairman), checks in contestants and hands out numbers.

Kalitka, Larry Viola and Alice Macanka, Philip Corradini and Jean Zapart, John Benfanti and Frances Daleo, Harry Wanser and Dee O'Brien, Francis Marutt, Jr., and Janet Marutt, Lous Gasparik and Eileen Motyka, John Oleskowicz and Helen Zielinski, Stanley and Terry Trukafka (NYC area); Mania Stockmal and Harry Temos (Phila.); Mr. and Mrs. Gerald Brevig (St. Paul); Brian and Laura Wojcik (Lowell, Mass.); and Mr. and Mrs. Adolph Rozenek (Crete, Neb.)

COMING: An early issue of BALLROOM USA will be a SPECIAL BALLROOM OPERATORS ISSUE, in which NBOA members will give a comprehensive picture of the functions, problems and plans of the ballroom industry.

NEW BALLROOM BUSINESS

A Berkeley, Calif., Teacher Discusses Studio "Competition" with Ballrooms

BY GLADYS BLANKENSHIP

Are the dance studios taking business away from the ballroom operators?

I am told this question came up at the recent National Ballroom Operators convention in New York. Undoubtedly the criticism is directed primarily at the large chain studios, whose champagne parties and medalist balls are potent sales weapons in promoting the sale of "life memberships." But the smaller schools, too, for years have held "party nights" which pupils have the privilege of attending, with or without escort, and dancing with the teachers or other good dancers provided for the occasion.

There are also large numbers of private clubs and social groups who operate in the name of dancing, who meet regularly in rented school auditoriums, municipal club houses, church recreation halls, etc. What makes these people prefer to dance on poor floors (even concrete ones), with a small orchestra or records, in unattractive surroundings, with inadequate facilities, where they have to assume all the responsibilities of planning and preparation?

Frequently advanced pupils will ask, "Where can we go to practice these things you're teaching us?" When I give them the names of the really good ballrooms in the area, the blank expressions on their faces tell me only too well that they have no intention of going. A few who know me well enough will say, "We don't like to dance in a public ballroom." When asked for a reason, they can't really give a logical one — and most of them have never been inside a ballroom! Usually their feelings are based upon some rumor they heard a long time ago.

Often I've asked the permission of local ballroom owners to bring my advanced classes to their establishments, to practice or to watch contests. Always the request was gladly granted. But very seldom have I heard that these groups have returned the favor by going back as paying customers.

A great segment of the dancing public still needs to be "sold" on ballrooms. And their hesitancy is still shared by many dancing teachers. It is to be hoped that NBOA's public relations program will be in large part directed toward the teachers, who are in a position to steer many thousands of new customers their way.

A good many ballroom operators seem to feel that they must depend upon a liquor license to stay in business. May I suggest that it can be the very thing that will eventually clean them out to the bare walls? They are ruling out the teen-agers, who have no place to dance.

Some of us, whose primary interest is the teeners, are providing a place for them to dance — in our own studios. Certainly we can't be blamed for that!

•

THE CHA-CHA CHASE

Fun With "Tag, You're It" Type of Figures in the Popular Latin Dance.

BY DOROTHEA DURYEA OHL

"Please, Teacher, may we learn that step where one partner goes after the other back and forth?"

In July we promised you a description of *The Chase* in the Cha-Cha. This was originally called *The Choo-Choo*, since it bears some resemblance to a train — a two-car one — chugging to and fro. Now Chase has more or less supplanted Choo-Choo as a title. It is more appropriate for the action is indeed a "you chase me and I'll chase you" type of thing.

FAST ACTION: "Killer Joe" Piro, well known for Latin-American dance classes at the NYC Palladium, and Nadine Leech are pictured on this TOPS album, which has a good selection of medium-to-fast tunes.

The Chase is one of the most popular figures in the Cha-Cha. Everyone wants to learn it — adults, teen-agers and pre-teens. When we get a "please, Teacher" request like the one above, we tackle it — but with the understanding that, though it's not the easiest thing we've ever tried, it's lots of fun and worth a little work. Sometimes the results are surprising, as you will see, following the description, in the "teaching help" note I got from one youngster's analysis of the procedure.

The Chase is made up of a series of Cha-Cha 5's (see DANCE Magazine June 1957). Brief review: a Cha-Cha 5 consists of 5 movements, 2 of which are slow, the other 3 quick. It matters not which precedes, nor on what beat one prefers to Cha-Cha-Cha (the 3 little "quicks"). The Cha-Cha 5's are here given starting with the "2 slows." Musical count: 1, 2, 3 and 4 (4 beats — quarter note, quarter note, eighth, eighth, quarter). Teaching count: 1,2; 3,4,5 — SS QQQ.

(Note: In the Aug. issue, Bill Pillich of UCLA wrote us for Cha-Cha count clarification, and we explained our reasons for designating that last quarter note (musical count 4, teaching count 5) as Quick instead of Slow. We said that to be technically correct it should be tagged S, but that practically this would not produce the proper feeling and would cause pupils to dwell too long on that last "Cha.")

MAN'S PART

1. (or R) Fwd Cha-Cha

Fwd L (or R)	1
Bwd R (or L)	2
Bwd L (or R)	3
Close R (or L) almost to other ft	4
Bwd L (or R)	5

GIRL'S PART

1. (or R) Bwd Cha-Cha

Bwd L (or R)	1
Fwd R (or L)	2
Fwd L (or R)	3
Close R (or L) almost to other ft	4
Fwd L (or R)	5

THE CHASE IN 8 CHA-CHAS

Man and girl (Separation Pos.) travel in same direction, back and forth, first man in front with girl following, then traveling in opposite directions, girl in the lead and man following. The half-turns are made on the "2 slows," without either partner moving out of place; each simply reverses directions.

Man

1. L fwd Cha-Cha (no turn)
2. R bwd Cha-Cha (no turn)
3. L bwd Cha-Cha turn ½ rt: ¼ turn on L bwd (1) and ¼ turn on R fwd (2); then Cha-Cha-Cha fwd — L, R, L — (3, 4,5)
4. R bwd Cha-Cha turn ½ lft: ¼ turn on R bwd (1) and ¼ turn on L fwd (2); then Cha-Cha-Cha fwd — R, L, R —(3, 4,5)
5. L bwd Cha-Cha turn ½ rt: ¼ turn on L bwd (1) and ¼ turn on R fwd (2); then Cha-Cha-Cha fwd — R, L, R — (3, 4,5)
6. R bwd Cha-Cha turn ½ lft: ¼ turn on R bwd (1) and ¼ turn on L fwd (2); then Cha-Cha-Cha fwd — R, L, R —(3, 4,5)
7. One Cha-Cha making a full turn rt: Bwd L. turn ½ rt (1): fwd R. turn ½ rt (2); then Cha-Cha-Cha bwd — L,R, L (3,4,5)
8. R bwd Cha-Cha (no turn)

If the man is lazy, or doesn't dance too well — instead of making one full turn to bring the Chase to an end (#7), he may omit any degree at all of turn — it will produce the same result; the ½ lft turn on #6 will place him facing fwd in LOD; he may remain in that position and dance one L fwd Cha-Cha without turning for #7. The girl's part remains unchanged and her #7 brings her face-to-face with her partner.

Girl

1. R bwd Cha-Cha (no turn)
2. L fwd Cha-Cha (no turn)
3. R bwd Cha-Cha (no turn)
4. L bwd Cha-Cha, turn ½ rt: ¼ turn on L bwd (1) and ¼ turn on R fwd (2); then Cha-Cha-Cha fwd — L,R,L — (3,4,5)
5. R bwd Cha-Cha, turn ½ lft: ¼ turn on R bwd (1) and turn ¼ on L fwd (2); then Cha-Cha-Cha fwd — R,L,R — (3,4,5)
6. L bwd Cha-Cha, turn ½ rt: ¼ turn on L bwd (1) and ¼ turn on R fwd (2); then Cha-Cha-Cha fwd — L,R,L (3,4,5)
7. R bwd Cha-Cha, turn ½ lft: ¼ turn on R bwd (1) and ¼ turn on L fwd (2); then Cha-Cha-Cha fwd — R,L,R — (3,4,5)
8. L fwd Cha-Cha, no turn.

Of course, dancers may use more (or less) than 8 Cha-Chas for the Chase.

Teaching help: Comment about the half-turns from a young pupil — a Boy Scout, "That's *To The Rear March!*" And he promptly did it perfectly.

When The Chase first came along, it was considered necessary for the partner in the rear to tap the one in front lightly on the back near the shoulder blade, as a signal to turn — something like a "Tag, you're it now" gesture. Since the Chase figure has become so widely known and almost always follows this general outline, touching is not now considered to be absolutely necessary; it may be included or not, according to personal preference.

When the girl, who has been facing her partner, sees him make a ½ turn to face the same direction she is facing (you will note that the man initiates the series of turns), she knows that is the signal for her to turn on the next Cha-Cha. She continues her half-turns as long as her partner turns. When once again she finds herself facing him, she knows that he has ended his series of half-turns, and that is the signal to her to turn no more.

Here is a variation on the above you might like. This is only for advanced pupils, and I haven't even attempted to give it to a class. But the private students on whom I've tried it so far have all been quite taken with it. This brings in full turns for each partner, but not at the same time — the same as described for the man alone in No. 7.

THE ALL-AROUND CHASE

Man

1. L fwd Cha-Cha (no turn)
2. R bwd Cha-Cha (no turn)
3. One Cha-Cha, making a full turn rt: bwd L, turn ½ rt (1); fwd R, turn ½ rt (2); then Cha-Cha-Cha bwd — L.R.L — (3,4,5)
4. R bwd Cha-Cha (no turn)
5. One Cha-Cha, making a full turn rt (same as No. 3)
6. R bwd Cha-Cha (no turn — same as No. 4)
7. One Cha-Cha, making a full turn rt (same as No. 4)
8. R bwd Cha-Cha (no turn)

Girl

1. R bwd Cha-Cha (no turn)
2. L fwd Cha-Cha (no turn)
3. R bwd Cha-Cha (no turn)
4. One Cha-Cha, making a full turn rt: bwd L, turn ½ rt (1); fwd R, turn ½ rt (2); then Cha-Cha-Cha bwd — L.R.L — (3,4,5)

Sam Calder, Calif. Intermountain News

***MORMON BALLROOM DANCERS:** A vast array of young couples stand at attention for the "Posting of the Colors," which opened the Southern California Dance Festival last summer in the East Los Angeles Junior College stadium. More than 3,000 dancers performed in the annual event of the Mutual Improvement Associations of the Church of Jesus Christ of Latter Day Saints. Among the ballroom highlights were the "Moonlight Rhapsody," the "Hitch Hike Shuffle" and the "Gleam Waltz." In the youth programs of the Mormon Church, ballroom dancing is a major feature. In future issues BALLROOM U.S.A. will bring you more about their activities.*

5. R bwd Cha-Cha (no turn)
6. One Cha-Cha, making a full turn rt (same as No. 4)
7. R bwd Cha-Cha (no turn — same as No. 3)
8. One Cha-Cha, making a full turn rt (same as No. 4)

And here is still another version. I call this the Side-Car Chase — you'll see why. This one is by the kind permission of the Dance Teachers' Club of Boston. Your Cha-Cha reporter saw this at their summer convention, where she had the pleasure of demonstrating with Miss Jo Nobles of N.Y.C. during one of Miss Nobles' teaching sessions. I was so taken with it that I asked to be allowed to pass it on to DANCE Magazine readers. Following is my interpretation of what we did. (Can you recognize it, Miss Nobles?)

SIDE-CAR CHASE

Start in R Hand Clasp Pos., partners facing fwd in LOD. When turns are made, partners turn away from one another. They first progress fwd in LOD; then each solos a half-turn. This places couple (still side by side) with back to LOD. Now they progress against LOD, still moving fwd.

Man

1. L bwd Cha-Cha (no turn)
2. R fwd Cha-Cha (no turn)
3. L bwd Cha-Cha (no turn)
4. R bwd Cha-Cha, release partner's hand, and turn ½ lft: turn ¼ on R bwd (1); turn ¼ on L fwd (2); then Cha-Cha-Cha fwd — R,L,R — (3,4,5)
5. L bwd Cha-Cha, turn ½ rt: ¼ turn on L bwd (1); ½ turn on R fwd (2); then Cha-Cha-Cha fwd — L,R,L — (3,4,5)
6. R bwd Cha-Cha (same as No. 4)
7. L bwd Cha-Cha (same as No. 5)
8. R fwd Cha-Cha. regaining partner's hand (no turn)

Girl

1. R bwd Cha-Cha (no turn)
2. L fwd Cha-Cha (no turn)
3. R bwd Cha-Cha (no turn)
4. L bwd Cha-Cha (partner releases hand), turn ½ rt: ½ turn on L bwd (1); ¼ turn on R fwd (2); then Cha-Cha-Cha fwd — L,R,L — (3,4,5)
5. R bwd Cha-Cha, turn ½ lft: ½ turn on R bwd (1); ¼ turn on L fwd (2); then Cha-Cha-Cha fwd — R,L,R — (3,4,5)
6. L bwd Cha-Cha, turn ½ rt: ¼ turn on L bwd (1); ¼ turn on R fwd (2); then Cha-Cha-Cha fwd — L,R,L — (3,4,5)
7. R bwd Cha-Cha, turn ½ lft: ¼ turn on R bwd (1); ¼ turn on L fwd (2); then Cha-Cha-Cha fwd — R,L,R — (3,4,5)
8. L fwd Cha-Cha, partner regains hand (no turn)

There is more than one way of getting into, and out of, the various versions of the Chase. For the first two given, the simplest way to introduce it is to start by dancing fwd and bwd Cha-Cha 5's in Closed Pos. (man — L fwd Cha-Cha plus R bwd Cha-Cha; girl — R bwd Cha-Cha plus L fwd Cha-Cha); continue same fwd and bwd 5's, man releasing R arm from girl's waist and retaining her R hand in his L, which places couple in L Hand Clasp Pos., face to face; man eventually releases girl's R hand, which places couple in Separation Pos. (face to face) ready for the start of the Chase.

To lead into the Side-Car Chase, couple start in Closed Pos. and dance 2 side Cha-Cha 5's (DANCE Magazine June 1957) — all 5 movements to the same side — first to man's left, second to man's rt; on the Cha-Cha-Cha (the 3,4,5) of the second one, man twists girl, turning her ½ to her rt, releasing her R hand — so that she may stand beside him, facing fwd in LOD (as he is) — and moving his R arm from around her waist to grasp her L hand in his R hand. This places couple in R hand Clasp Pos., both facing fwd in LOD, each now ready to step bwd on the outside ft for the start of the first Cha-Cha 5 in the series.

Record suggestion: The La Playa Sextet has put out *The Choo-Choo Cha-Cha* on the Mardi Gras label (#1024 x 45). Train effects, whistle, etc. Rather fast. I liked *Running Running Cha-Cha-Cha* (on the flip side) better. It is slower and has excellent rhythm.

•

SIDELINES SYMPOSIUM

DANCEABLE DISCS

Heretofore Danny Hoctor has been a name associated with stage dancing, and his Dance Records, Inc., line has been for that kind of work. Now, to help out the harried, hurried teacher, Danny has come up with a line of 45 RPM ballroom records. Eddie Hanf of Toledo, O., Past Pres. of Dance Masters of Mich., has said these discs are "tops . . . terrific for teaching," and I would be inclined to agree after listening to a group of them. They have gay, make-you-want-to-dance tunes, which can be for studio use, for home practice use by pupils, or for just folks who like to dance.

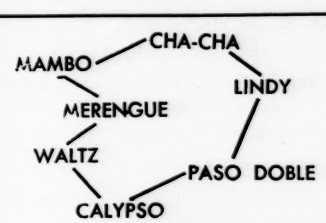
On the five I have no orchestra credits are given, but all the musicians are good, with the lead piano just out of this world. In this group of discs there are 2 Fox Trots, a Polka (featuring piano and banjo), a Rumba, a not-too-fast Cha-Cha, a Mambo, a Tango, a Viennese Waltz, a Samba and a Merengue — all very good and lively. One of the 2 Fox Trots is marked Medium, the other fast; the latter I would consider Medium Fast. My only criticism of the Merengue (having been saturated with that music in Haiti this summer) is that the beat sounded too much like the beat of the preceding Samba on the same side.

One side of each disc has 2 tunes, with a pause between. Each is a different dance (for instance, Fox Trot is coupled with Polka, Tango with Viennese Waltz, etc.) On the reverse side (with a pink instead of a white label and marked "practice side") one of these same tunes is repeated, a bit slower.

Whether you Bop or not, *Dance the Bop!* by Ray Conniff and his Orch. and Chorus (Columbia 12" LP CL 1004) has 12 good tunes in the Lindy manner, with toe-tapping rhythm, good steady beat and chorus kept where it belongs. Writer and spouse found the sound rather tinny in a few; teen-age daughter's comment, "I like it!" Included is an instruction booklet, *How to Dance the Bop*, by Art Silva, an excerpt from which appeared in last month's DANCE Magazine.

There are 12 Fox Trots, 4 originals and 8 standards, in *The Elgart Touch* by Les Elgart and his Orch. (Columbia 12" LP CL 875). They have varying tempos, good rhythm — some suitable for Lindy, some for straight Fox Trot.

The *Tangos in Hi-Fi* by Boris Sarbek and his Orch. (Columbia 12" LP CL 1029) are truly wonderful. The 12 lovely, sparkling melodies have a brisk tempo — just prefect, to my taste, for dancing Tango, but a shade too fast for the learner. They make good listening, even if you don't tango. *D.D.O.*



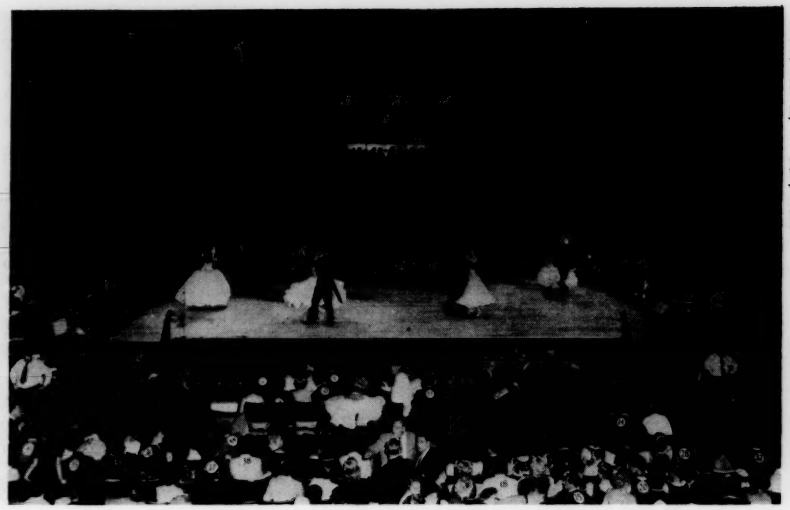
Your favorite DANCE Magazine routines in handy reprint form.

See list on page 74

THE HARVEST MOON BALL

Capacity Crowd Again Cheers Ballroom Classic in N.Y.C's Giant Madison Square Garden

Fox Trot and All-Around Winners, Ronnie Boggio of Brooklyn, and Catherine Niccolini of Newark.



Four couples spotlighted on the Madison Square Garden dance floor

Photos courtesy NY Daily News

Madison Square Garden was packed with 17,602 dance fans on Oct. 18th for the 23rd Harvest Moon Ball, the annual competition sponsored by the Welfare Assn. of the "NY Daily News." A colorful array of contestants danced Fox Trot, Waltz, Tango and Rumba, with special extra events in Polka and Rock 'n' Roll. In addition to money and gift certificate prizes, the winners were rewarded with an engagement on the Ed Sullivan Show.

First place couples not pictured here were: Eleanor and Arthur Harrison (Rumba); Pauline Sadowski and Angelo Riggio (Waltz); Marie Loren and Warren Merkitch (Tango); Terry Uschick and Toby Tobinski (Polka); Edith Snipes and Ronnie Hayes (Rock 'n' Roll).

Dancers on the entertainment portion of the gala program included Mata and Hari, in their "Carnegie Hall" satire, and the Mambo Aces, who featured a "Meshugena Mambo" (as seen at the Palladium Ballroom in NYC) and a "Middle-Aged Mambo" (à la Miami Beach).

NEWS of BALLROOM DANCE

ARTHUR MURRAY SERIES

The *NY Post* assigned a man and a woman reporter, Edward Katcher and Gael Greene, to enroll incognito in Arthur Murray studios in the NYC area. Miss Greene, in addition, took some training to be a Murray instructor. Last month the newspaper reported their findings in ten full-page instalments. Next month we'll bring you a resume of this glimpse inside the 65 million dollar Murray empire. The series told of hard-hitting salesmanship by "dance analysts" and instructors, "double, triple and quadruple lifetime contracts," lawsuits against the studios — and even an account of how two enterprising Murray instructors called on a lady, who was ill in bed, to accompany her to the bank to withdraw money for a down payment on her "lifetime membership."

HERE AND THERE

The *Chicago Sun-Times* Harvest Moon Festival takes place Nov. 23 at the Chicago Stadium, with preliminaries Nov. 13 & 14 at the Congress Hotel. Tango and Cha-Cha have been added this year to the "All-Around." There will also be contests in Free Style, Adult Rock 'n' Roll and High School R 'n' R. The Les Brown and Benny Sharp orchestras will provide the music . . . *The Dance Beat*, a monthly letter of reports, trends and forecasts on social dancing, has published its first issue. Don F. Byrnes, John A. Lucchese and Alice H. Swanson are editors.

Next year's Nat'l Smooth Dancers convention (see Oct. issue) will be held in San Francisco . . . The Lake Merritt NSD Chapter of Oakland, Calif., has engaged William D'Albrew as instructor for Latin-American dances . . . Dance team Diane and Ted Wayne were married Oct. 6 in Richmond, Calif. . . The Renee Root-William Como School of Dancing in NYC moves to larger quarters this month.

USEFUL TERMINOLOGY

A Wind-up of Teaching Terms

BY DOROTHEA DURYEA OHL

Crossed (or Cross) Foot Two-Step: A Two-Step in which one ft is crossed in front of, or in back of, the other (usually a tight cross), instead of closing one ft to the other. Generally performed with man's L and girl's R, occasionally on a slightly slanting line instead of straight fwd (or bwd), frequently in R Outside Pos. Example:

Man	*Girl*
Fwd L	Q Bwd R
Cross R in back	Q Cross L in front
Fwd L	S Bwd R

Most frequently seen in Peabody Fox Trot.

Terrace: Embodies same principle as above, *i.e.*, crossing one ft in front of, or in back of, the other, instead of closing one ft to the other — in series. In Peabody, almost invariably done in R Outside Pos; in straight Fox Trot, frequently so performed. Although physically possible of performance with man's R and girl's L, it is seldom, if ever, so done.

(continued on page 60)

"BLACK TIE" DANCERS

A "Just for Dancing" Club is a Big Draw for Manhattan Society

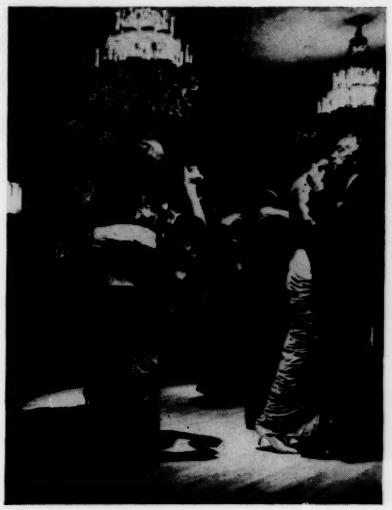
PHOTOS BY TED STRESHINSKY

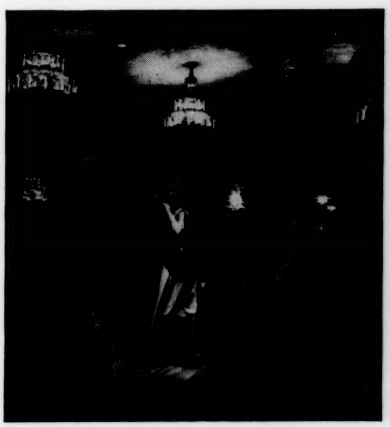
ROOF-TOP "DANCERS": Above, Mrs. Conrad Thibault, organizer of "The Dancers," with Edward Eily; top left, Mrs. Carrie Munn and Herbert Nelson; left center, Japanese film actress Shirley Yamaguchi and Mr. Nelson (l.), and Mrs. Henry Lenning and Howard Hartman (r.); left bottom, M. C. Brittain and Mrs. Douglas Dougherty.

"There's nothing here for my column — this is just a family party," said Igor Cassini, the *NY Journal-American's* "Cholly Knickerbocker," on a visit to a gathering of *The Dancers* at the St. Regis Roof.

"That's the nicest compliment you could give to our group," the chronicler of cafe society gossip was laughingly told by his friend, Mrs. Conrad Thibault, organizer of the chic assembly of Gotham notables who this year are celebrating their tenth year of dancing together.

Love of dancing is the sole *raison d'etre* for the unique club. We took a look at the season's opening party on October 1st, and from 10 p.m. to 1 a.m. the floor was always filled with smartly dressed exponents of Waltz, Fox Trot, Rumba, Mambo, Cha-Cha and Merengue. As dancers, they are tops — seemingly equally expert in each of these dance forms. They were admirably assisted by the especially danceable rhythms of Lester Lanin's Orchestra, their stand-by for six years.





Dr. and Mrs. Henry Chase

The members of *The Dancers* come from New York society, foreign nobility, big business and the arts. On other evenings out, these same people are usually "on duty," at high-powered charity affairs. The seven nights a year they spend among their own friends they regard, and jealously guard, as their "nights off," even though the occasions are strictly "black tie."

Mrs. Thibault's formula for a happy dancing party is fool-proof: get a good group of people who are dancing enthusiasts, get a good place to dance, get a good stag line, and — to keep everybody circulating — make the dance sets short.

Membership is kept around 190, and there is always a distinguished waiting list of would-be subscribers three times that large. *The Dancers* proudly report that 42 marriages have come about as a result of meetings at the events — "all good ones — no divorces." And 50 children of original subscribers have now joined as grown-up members. *D.D.*

Man		*Girl*
Fwd L	Q	Bwd R
Cross R in back	Q	Cross L in front
Fwd L	Q	Bwd R
Cross R in back	Q	Cross L in front
Fwd L	Q	Bwd R
Cross R in back	Q	Cross L in front
Fwd L	S	Bwd R

Seen very frequently performed by NYC's Harvest Moon Ball Fox Trot contestants.

Westchester, Manhattan: Terms applied to a series of Fox Trot steps performed in a style resembling that of Peabody. Not in in too general usage.

Stair Pattern: As a set series of steps, this particular combination has been in use for years. Through extensive advertising by Arthur Murray, more people recognize it as the "Magic Step." It consists of 2 fwd (or bwd) movements, and 2 swd movements. Example, as in Fox Trot:

Man (Girl counterpart)

Fwd L	S
Fwd R	S
Side L	Q
Close R	Q

Repeat indefinitely for Stair Pattern.

Ronde de Jambe: Term borrowed from ballet, meaning a circular movement of the free ft and leg, either on the floor or in the air. Usually added by the dancer as an embellishment, or in the interest of achieving a particular style. Used with great frequency by the feminine half of couples in the Waltz in NYC's Harvest Moon Ball contest.

Fan: Sometimes used to denote a Swivel movement (DANCE Magazine Ballroom Dictionary Sept. 1956). More frequently used to mean a sweeping, semi-circular movement of the free ft and leg (often accompanying a swivel motion of the supporting ft). Related to *Ronde de Jambe* above, but the circular movement does not encompass a complete round. Example: As the dancer — standing L fwd (wgt); R bwd (free) — swivels on L (to the rt) the tip of the R toe fans around, following a semi-circular path on the floor, from its position in back of L to a position in front of L. It is possible to fan the free ft off the floor.

Habanera: A unit of 3 steps (usually QQS), 2 of which move in one direction, and the other in the opposite; which may be danced fwd, bwd, or to the side. The Habanera originated in the Tango but is now used in other dances as well. Example:

Man (Girl counterpart)

Fwd L (or R)	Bwd L (or R)
Bwd R (or L)	Fwd R (or L)
Fwd L (or R)	Bwd L (or R)

Gaucho Turn: Basically a pivot turn danced in distinctive Spanish style. Originated in the Tango by the Argentine *Gaucho* (cowboy) — or so legend has it. Its use mainly restricted to that dance. The Gaucho Turn may be considered a natural development from the Habanera above, and danced in the same style; or, while retaining the same fundamental pattern, may have a much more definitely Spanish cowboy style (or what we think is that). Example:

Man (Girl counterpart)

Fwd L, turn lft	Q
Bwd R, turn lft	Q
Fwd L, turn lft	Q
Bwd R, turn lft	Q
Fwd L, complete turn	S

These 5 steps may include one full turn, or advanced dancers may complete 2 turns. It is also possible to continue the fwd L (Q) and the bwd R (Q) movements for more than the number as described above; to turn more (or less) than a complete turn; to make a series of turns.

photography by

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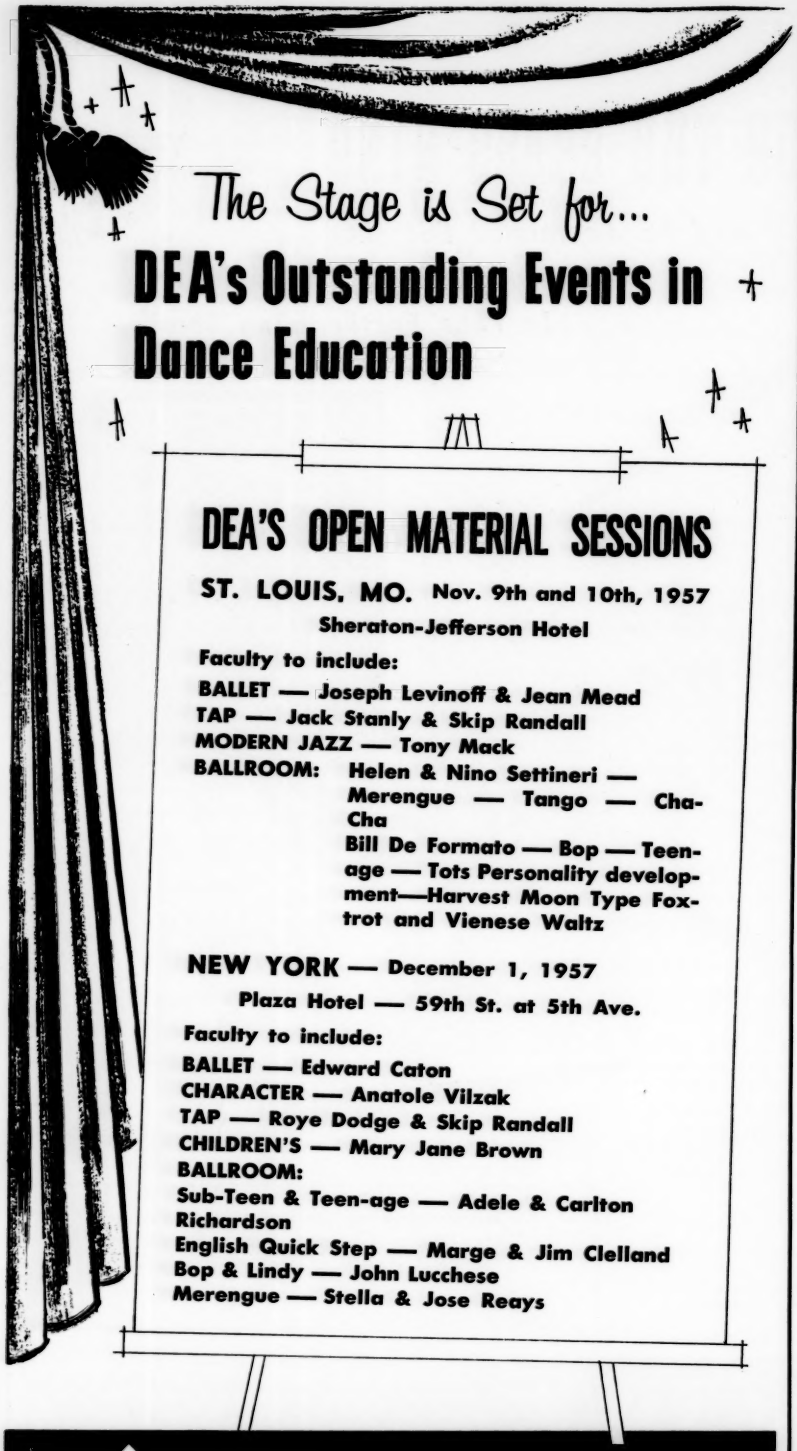
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RARE AND CURIOUS BOOKS

(continued from page 35)

with just such an elaborate "Prospectus" as we have described. This is followed by five essays: on pantomime; on the *beau ideal;* on the poetic expression and philosophy of the ancients; on grace and the "Graces"; and on beauty of posture and movement in exercises, games, dancing and pantomime.

Berri, Giovanni. *Cenni biografici di Carlo de Blasis,* 46 p. Milano: Giovanni Gernia, 1871

These biographical notes were extracted from a sort of Italian "Who's Who" called the *Libro d'oro dei nostri tempi,* and published in pamphlet form as a special tribute to Blasis on his 76th birthday (Nov. 4, 1871). Not only is the pamphlet extremely rare, but even the *Libro d'oro* seems to be practically unknown. Its editor, Giovanni Gernia, introduces the little biography with a flattering address to its subject, followed by a formal dedication to the Italian poet Giulio Uberti who was a great admirer of Blasis. The frontispiece is an engraving by Mantovani of a sculptured bust of Blasis (by Thierry) which his devoted pupils at the Academy had presented to him in 1838. The notes themselves were compiled by Prof. Giovanni Berri who is identified only as "a brilliant young man of letters." In addition to his biographical data, Berri includes a eulogistic Latin poem by Dario de Rossi (together with a translation into Italian by P. A. Curti) and a complimentary letter to Blasis from Victor Hugo, then in exile on the island of Guernsey.

Like most of the writings about Blasis, these notes are as full of praise as of facts, and fuller of pedestrian facts than of telling impressions. Blasis the man never quite emerges from his wrappings of fulsome prose. A few points, however, which were not made in our introduction, may profitably be quoted here.

The Blasis family claimed an ancient and noble lineage, dropping the "de" for political reasons at the time they left Italy to live in the south of France (first at Marseilles and then at Bordeaux). In 1832 Blasis married Annunziata Ramaccini, an accomplished mime and dancer with whom he danced at various theatres in Italy and who was elected jointly with her famous husband to the directorship of the Imperial Academy at Milan in 1837. They had one child, a daughter named Luisa who forsook the ballet for marriage. At some point before 1837 Blasis suffered an injury to his left leg which cut short his career as a dancer but spurred him to

(continued on page 64)

FALL IN BERLIN

Among the important dance events in the Western sector of Berlin this fall was the solo-with-symphony appearance of Martha Graham in *Judith*, Virgil Thompson conducting, at the dedication of the five-million-dollar Congress Hall, gift of the U.S. Benjamin Franklin Foundation. Also in Sept., the Berlin Arts Festival presented Mary Wigman's production of Stravinsky's *Le Sacre du Printemps*. Premiered at the Berlin State Opera at the same time was *Maratona di Danza*, with choreography by Dick Sanders, music by Hans Werner Henze. (See Report from Germany on p. 97.)

Robin J. Joachim

Martha Graham, Mary Wigman and Dore Hoyer in Berlin.

Heinz Bieler

Jean Babilée, center, and members of the Berlin State Opera Ballet in "Maratona di Danza" ("Dance Marathon").

Heinz Bieler

Dore Hoyer, 2nd from left, as "The Chosen One" in Wigman's "Le Sacre du Printemps"

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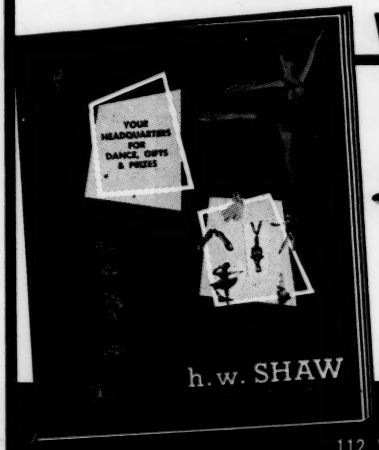

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RARE AND CURIOUS BOOKS

(continued from page 62)

further choreographic efforts. During his years in charge of the Academy he made several trips to London where he produced a number of ballets at Covent Garden, Drury Lane, and St. James' theatre. In 1857-58 he was in Lisbon as guest choreographer at the Teatro di San Carlo, and in 1861 was invited to Moscow as ballet-master of the Imperial Theatre School. A few years later he retired to a small villa on the shores of Lake Como where he died of a stroke in 1878.

Blasis deserves better treatment at the hands of biographers and publishers than he ever received in his lifetime. Adulation bordering on hysteria produced such a mass of confused and contradictory information about him that one hesitates to make the simplest statement without a qualification. It would be almost impossible to recreate a character of flesh and blood out of the available evidence.

III. 19TH CENTURY: HISTORY, THEORY, TECHNIQUE

Papillon, M. *Examen impartial sur la danse actuelle de l'Opera en forme de lettre*, 15 p. Paris: l'Imprimerie expeditive, n.d. (1804?)

All we know about M. Papillon is the little he tells us of himself: that he was a "Professor of dancing" at Versailles, a devoted friend and admirer of Pierre Gardel (the great dancer and disciple of Noverre who succeeded his master at the Opéra), and that he had been asked to "cover" the French Opera ballet since the Revolution for a comprehensive report on the general state of the arts and sciences at this period. For some reason publication of the report was delayed and Papillon's short essay appeared in a little pamphlet by itself.

At the very outset he blasts the accepted theory, insisted upon by Noverre himself, that Noverre was the inventor of the *ballet d'action*. While giving the Frenchman full credit for his remarkable achievement in lifting the Opera ballet out of the doldrums, Papillon points out that the glorious day of a revitalized theatrical ballet had already dawned in Germany and Italy, where the Viennese master Hilverding and the Italian Angiolini had been producing dramatic ballets since 1740. In a footnote he marvels that Noverre, who must have known the work of his celebrated contemporaries, never mentions them.

After deploring the fact that the *ballet d'action* was already languishing at the

(continued on page 67)

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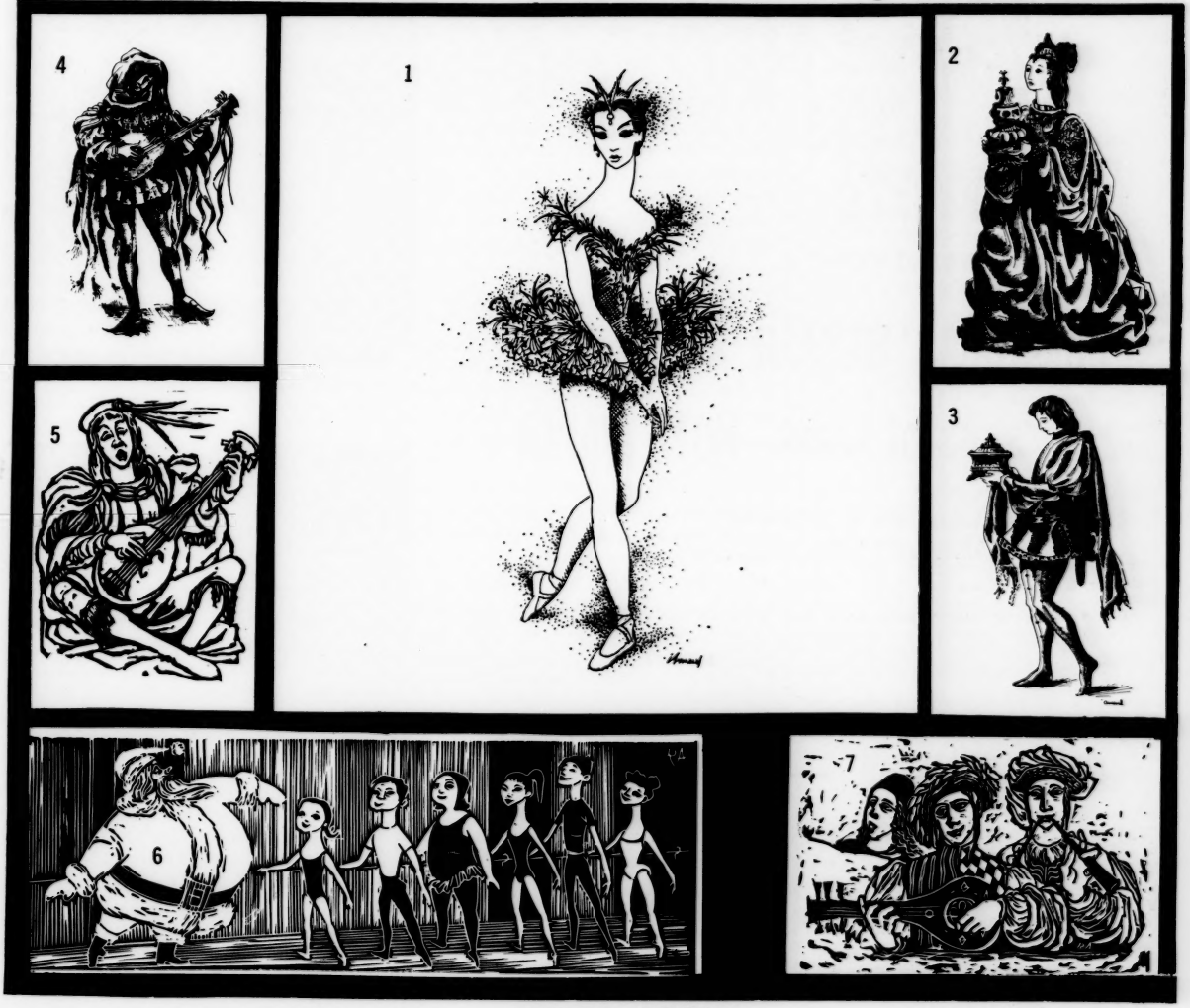

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RARE AND CURIOUS BOOKS

(continued from page 64)

Paris Opéra, he breaks into a rhapsody on the company itself. He describes the individual characteristics of its many brilliant dancers and lauds the splendid training offered by its school. Full honors are accorded the ballet-master, his friend Gardel. Then, gently but firmly, he takes Gardel to task for overlooking the dangers inherent in the prevailing mania for *pirouettes*, and his comments on this problem include some shrewd observations. Briefly, he points out that the Revolution created a new type of audience, unfamiliar with the traditional elegance of ballet and only able to appreciate flamboyant virtuosity. Nothing is flashier, he continues, than the multiple turns of a neatly executed *pirouette*, and so the audience roars its approval and the dancers quite understandably succumb to the applause. Voila! The disease is upon us. Going a step further, Papillon is saddened to see the *pirouette* bacillus infecting the ballroom, where ordinary decent people are abandoning the simple and charming social dances in their eagerness to imitate the glamorous performers of the stage. This, he says, is of course ridiculous, but may it not be a hopeful sign? May not the public, through indulging its avid interest in the dance, come to experience a renaissance of taste?

(continued on page 84)

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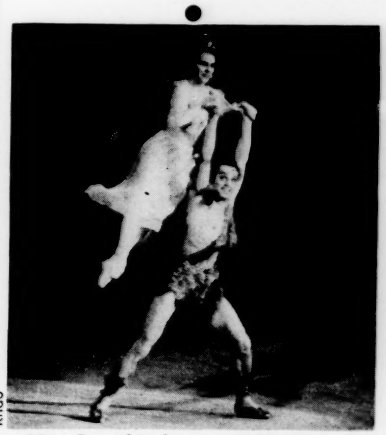

Kilao

Olga Lepeshinskaya and Vladimir Preobrazhensky in "Spring Water" (Rachmaninoff), as photographed at a Sept. performance of the Bolshoi Ballet in Japan in Sept. By coincidence, Alexandra Danilova and Frederic Franklin were appearing, with success, in Tokyo at the same time. The Russians were enthusiastically appreciated for spectacular acrobatic brilliance, criticized for unesthetic effects.

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INFORMAL REPORT

(continued from page 16)

"Covent Garden audiences are faithful," one boy compared, "but they're so quiet that you're never really sure whether they like you or not." And the visitors from London thought the velvet and gold opera house on 39th St. was beautiful. Some could hardly believe the house is slated for demolition once the opera company moves to Lincoln Square.

John Hart was convinced that "ballets look better at the Met. That high proscenium arch, the slight rake of the stage, the quality of lighting. These added touches really make a difference."

One of Dame Ninette's choices to carry on the heritage of the Sadler's Wells-Royal Ballet, Hart rejoiced at the opportunity for his dancers to pick up additional training with New York teachers. "Under their English contracts," he pointed out, "they are required to take class with the company at least four days a week. On tour we relax that rule a bit, and in New York and Paris—where we know the teachers are good—we encourage them to attend classes. They've been to Mme. Pereyaslavec, Vladimir Dokoudovsky, Muriel Stuart and many others in New York. It's stimulating and broadening for them." Yurek Lazowsky, the noted character dancing teacher, was invited to the Met to instruct some of the *Petrouchka* and *Firebird* boys.

Svetlana Beriosova and Anya Linden, both of whom grew up in this country, return to former teachers like Antony Tudor, Anatole Vilzak and Ludmilla S..llar "whenever time permits." Blue-eyed soloist Merle Park hoped to take class again with Leon Danielian.

A major complaint was the September heat and humidity in New York. Merle Park insisted that it was "nice and tropical" like her home state of Southern Rhodesia in Africa, and tiny Maryon Lane rationalized that "heat limbers the muscles." But most of the dancers hoped for temperature drops. Rowena Jackson, of Invercargill, New Zealand, had just received a letter from her mother complaining of "freezing weather" in London, and she was jealous.

Otherwise, they marveled at New York. A little "strange" and "too hectic" at first, the city quickly won them over. Fonteyn insisted that to her the major attraction of the American tour was the stay in New York. Maryon Lane's first stop was the Broadway musical *Bells Are Ringing* to see her favorite, Judy Holli-

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day. There were trips to the Empire State Building observation tower. Corps dancer Marilyn Jones, 17-year-old Australian, noted, "These restaurants give you so much to eat." The racks of clothes flying through the garment district side streets near the Met never ceased to intrigue them. Scattered among the Gorham, Plymouth, Belvedere and Wellington hotels, they never quite adjusted to subway life, though Maryon conceded, "They get you there quickly." And prices in New York didn't appeal to the British visitors any more than they appeal to New Yorkers. Merle Park computed, "One dollar—that's seven shillings. A dollar in this city won't buy you anything, but oh, what you could buy for seven shillings in London."

All the dancers had seen and enjoyed the American ballet companies on tour in London. Rowena Jackson liked Ballet Theatre's *Rodeo* and *Pillar of Fire* and George Balanchine's "wonderful way of interpreting music." Tudor's *Lilac Garden* and Balanchine's *Serenade* are among the favorites of Beriosova. Anya Linden and Maryon Lane agreed that the girls of the New York City Ballet are "marvelous." The Royal dancers, however, seemed to identify themselves more closely with the dramatic works of Ballet Theatre — the Tudor plots and Americana themes—apparently because of their own concentration on story ballets. But many spoke lovingly of their *Ballet Imperial*, choreographed for Sadler's Wells by Balanchine.

A defense of state-subsidized art forms came from Rowena Jackson, who pointed out that the British company's lavish productions "would be impossible without government support." She said, "It's a shame that the Americans must dance so often without sets and proper costumes."

Though cameras were carried by almost everyone, the dark-haired Jackson was queen photographer of the group. "It's my hobby," she explained. Rowena was recording Fonteyn's *Swan Lake* rehearsal on motion picture film when she paused to be interviewed. The ballerina, visiting friends in Bedford Village, N. Y., had photographed many miles of the Westchester countryside. "I love your autumn colorings. Those lovely red maples!"

The company had spent a day picnicking, swimming and boating in Butler, N. J., and Peter Bosman of the corps, another motion picture photographer, reported, "Everyone went camera mad." Marilyn Jones took 38 pictures of New York City alone. Beriosova transported a

(continued on page 80)

BALLET THEATRE SCHOOL

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DO'S AND DON'TS OF BASIC ALLEGRO WORK

BY THALIA MARA

Allegro is a musical term which is also used in ballet, just as the term **adagio** is both a musical and a balletic term.

Allegro is an Italian word meaning "glad" or "merry". In music it denotes a quick and lively tempo. In ballet it is used as a general term for all action steps—elevation, connecting, auxiliary—which are performed to this tempo. Generally such steps are performed to 2/4, 3/4, 4/4, 3/8, and 6/8 rhythms played at a lively tempo.

Allegro is the heart and soul of the ballet. Most dances are performed in an **allegro** tempo, and nothing shows up bad training or lack of true dance ability more quickly than faulty execution of allegro movements.

To dance **allegro** well the dancer must have superbly trained feet, knees, and back as well as arms, hands, and head; he must be thoroughly grounded in the **croisé** and **éffacé** directions of the body and have a good understanding of **épaulement.** One can readily see, therefore, the importance of all that has gone before: the exercises at the barre which develop the strength and elasticity of the insteps and leg muscles as well as the strength of the back; the **port de bras** which makes it possible for the arms, hands and head to move harmoniously in opposition and in alignment to the feet, thus giving form to the dance; the directions of the body in space and the use of the shoulders, which give color and artistry to balletic movement; and the **adagio** which develops the noble carriage and fluidity of line of the ballet dancer.

Ballon is an essential part of **allegro** dancing. **Ballon** is the bouncy quality in jumping which permits the dancer to bound up from the floor, stay a moment in the air, and alight from the jump with lightness and elasticity, like a rubber ball which bounces across the floor. The **plié** in the descent from the first jump is the take-off for the next jump, so that the dancer gives the impression of being in flight rather than bound to the floor.

Good **ballon** is not a talent that a dancer is born with, although some people are naturally better jumpers than others. It must be developed, and is the result of careful and correct technical training. This training consists of the proper use of the insteps and knees in all exercises and in jumping so that the elasticity and strength of the muscles of the soles of the feet and the knees, as well as the achilles tendon at the back of the heels, can be developed. (One cannot escape the fact that ballet's barre exercises are the foundation of a good ballet technique. Faulty execution of these exercises leads inevitably to faults and weaknesses in dancing, for each exercise has a direct relationship to basic allegro steps and movements.)

There are three important things which a dancer must learn if he or she is to develop lightness in jumping, high elevation and good **ballon.** The first is the correct use of the insteps; second is the correct use of the **plié;** and third is the control of the weight of the body in landing from a jump or leap by maintaining the strength of the back.

The action of springing upward requires a good **demi-plié,** with heels firmly pressed into the floor, and a strong upward push through the insteps so that the toes are the last thing to leave the floor. They press forcefully downward the instant that they leave. There must be a feeling of resistance in the force of pushing away from the ground. The balls of the feet provide this resistance, for the spring takes place through the insteps.

The pressing of the heels firmly into the floor during the preparatory **plié** (and in landing from the spring) cannot be overstressed. This is of prime importance both for the strength required for a high jump and for the protection of the ankles and feet of the dancer.

Allowing the heels to raise even slightly off the floor during this **plié** makes for a weak position of the feet. The full strength of the feet and legs cannot be brought into play for the jump and the dancer loses in elevation. But even more important is the fact that this is an extremely weak position for the feet and ankles and can result in bad sprains and broken bones. Continued practice from this weak position will cause the achilles tendon to become short and thick and will make for stiffness in jumping.

A good **plié** makes it possible to land softly and lightly, with ease. A poor **plié,** with the heels off the floor, makes the jumping appear jerky and stiff. Once the achilles tendon has stiffened into a short thickness it can no longer be stretched out, so care should be taken, from the very first lessons, that heels are firmly pressed into the floor on every **demi-plié.**

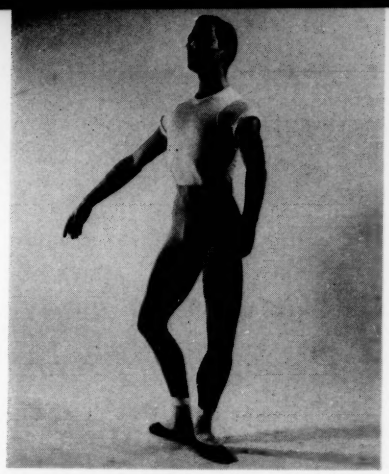
In landing from the jump the action of the insteps is just reversed. The landing should take place high up on the three-quarter point, then roll down the instep until the heels are firmly pressed into the floor. At the same time that this rolling action is taking place in the insteps, the knees are bending, so that the effect of the landing is one of smoothness and lightness.

Without this action of the insteps and knees the contact with the floor will be hard and clumsy. This action of the insteps and knees is known as **fondu.** I will refer to this term often in discussing the basic steps in detail.

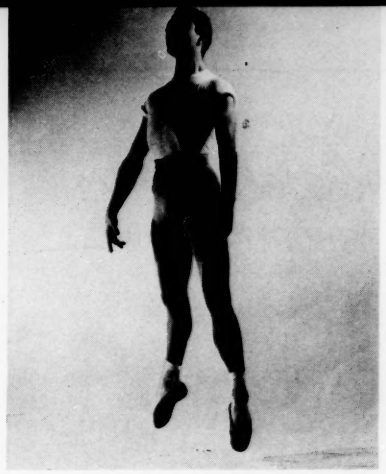
I have stressed the use of the insteps and the

DO'S

1, 2, 3, 4, 5. The first five pictures illustrate the action of the foot in jumping. From the flat position the dancer propels himself upward by pushing through the instep, thus forcibly resisting the floor and providing the leverage for a powerful spring. In alighting from the spring the action is reversed. The dancer lands first on the three-quarter point and rolls down the instep until the heel rests securely on the floor.



6. The preparation for a spring into the air. The feet must hold the ground securely at big toe, little toe, and **heel.** The knees must be well bent and well opened in a good **demi-plié.** The back must be straight, the body well lifted out of the hips, the head well poised.



7. The spring. The dancer pushes forcefully downward through the knees and insteps, thus propelling himself into a strong thrust directly upward. This action straightens the knees and points the feet as well as giving the power for the spring. The back remains straight, the head well poised, the legs well opened from the hips.

Photos by Jack B. Mitchell

8. The finish of the jump must be as perfect as the preparation. The same straight back, good lift, open knees, heels down holding the floor.

Our model is Royes Fernandez.

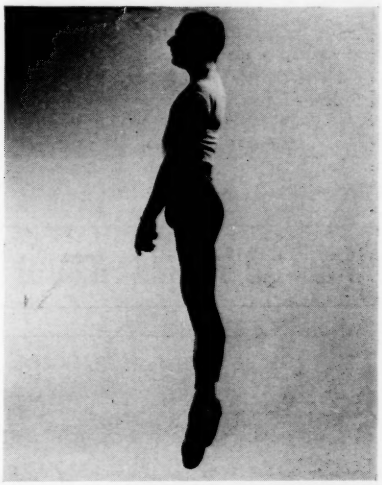
part which the heels play in jumping because this is often a neglected phase of teaching. Students are often inclined to "bumble" through their **pliés** in dancing just as poor pianists "bumble" in playing by not pressing down sufficiently on the keys. It makes for the same sloppy quality in dancing as it does for sloppy tone in music.

It requires no vivid imagination to see the importance of the **plié** in jumping. It is physically impossible to achieve any elevation in springing upward from the ground without first bending the knees. It is this bend which gives the required leverage for raising the weight of the body. It is possible to land without bending the knees, but it will be a "crash" landing, maybe resulting in broken foot bones, certainly unaesthetic.

The action of the knees in these **pliés** in jumping is one of "springiness." The knees (and insteps) are like springs—there should be no stiffness in the knees. The bending action must continue until the next spring. There must be no point at which the **plié** stops, for this will cause the dancing to appear jerky. Rather, the effect must be one of dancing on a springboard with the knees and insteps providing the action of the board. This requires years of practice and of working on details slowly and carefully. It cannot be achieved by the beginner. Every capable teacher knows that this begins from the first lessons in **plié** when the student is taught to "time" his **plié** and not to "set" the knees by remaining in the sitting position. (I refer you to the chapter on **Pliés** in DO'S AND DON'TS OF BASIC BALLET BARRE WORK.) Of course beginning students will be allowed to hold each **plié,** after each jump, to enforce the correct positions of the heels and knees and back, but the teacher must always bear in mind that as soon as these correct positions are learned the student must begin to think of **ballon.**

In spite of the correct use of insteps and knees, the dancer's jumps will appear (and sound) heavy if the strength is not maintained in the back.

9 & 10. The same action of preparation and spring photographed from the side to illustrate even more clearly the relationship of the straight spine and the lift out of the hips.



In the preparatory **plié** the upward lift of the body out of the hips is essential so that the weight is taken off the feet as much as possible and distributed up through the body. The back is straight and the postural muscles are holding strongly to keep the ribs well lifted. This strength in the back must be maintained during the entire flight of the jump. In descending, the muscles must hold even more strongly to prevent the dancer from "breaking" at the waist in the landing. In order to be noiseless, which every good landing must be, the weight of the body must still be pulled upward and distributed through the body rather than allowed to fall onto the feet.

In stressing the technical aspects of **allegro** one must not forget that one is dealing with an art form, and that technique is but a part of this art. If all **allegro** dancing were performed **en face** or facing directly front at all times, ballet would be a dull and dreadful bore. It is the use of the **croisé** and **éffacé** directions and the turn of the shoulders and head that give color, light and shading to the dance.

In performing **allegro** steps the dancer must always be conscious of line and form, as well as of ease and control. Line and form are achieved through the use of the **port de bras,** the angle of the head, the turn of the shoulders, the directions of the body, the pointing of the feet, and the turnout of the legs.

All of these things we will take up in detail in subsequent chapters dealing with individual steps.

(over)

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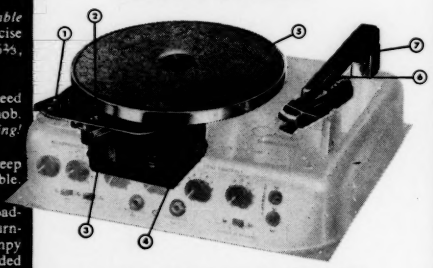

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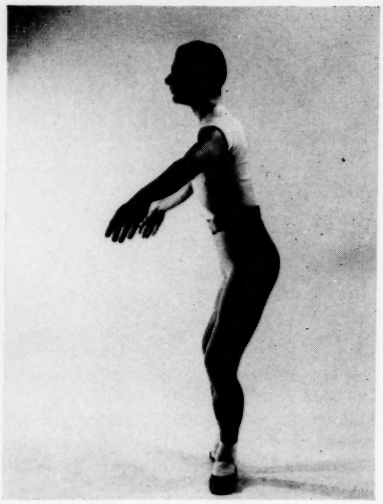
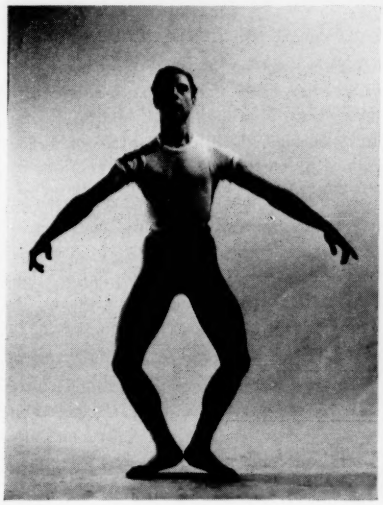


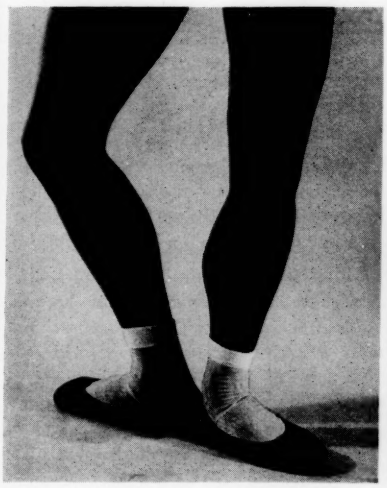
DON'TS

11. Here is a common error of students. On the preparation the dancer has let go of the back, allowing the upper body to drop forward. This position is often seen, too, at the end of a jump when the dancer does not have sufficient control to hold his back strong in landing.

12. The results of the error, in the air. When the dancer permits himself to break forward on the preparation, he will have to throw himself backwards in the upward spring in an attempt to straighten himself out. The ensuing pose is, as one can see, completely lacking in form. Also, it is difficult to gain any height of elevation in this manner. So, though the dancer is working twice as hard, the result is unaesthetic and unrewarding.



13. Another common error: allowing the heels to pop-up from the floor on the preparation; or, conversely, not bringing them all the way down in alighting from the spring. This is a most insecure position which can shorten a dancer's career through injury.



14. Still another common error: allowing the knees to fall forward on the preparation or the finish of the jump. This results in rolling in on the ankles and is most weakening to them and to the feet.

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ROYAL BALLET

(continued from page 27)

beginning to be a subjective means of expression. But the British balletic attitude toward mime is an external one, more concerned with the shape of a gesture than with its underlying texture.

As Petrouchka, neither Alexander Grant nor Brian Shaw really found the essence of the role—the ineffectuality of a soundless sob. Gary Burne fared better than Peter Clegg with the Blackamoor. He came closer to the character's catlike oafishness.

Three different emphases came into the role of the Ballerina with Margot Fonteyn, Nadia Nerina and Maryon Lane. Miss Fonteyn's concept had a sweetness, a seeming intelligence. For Miss Nerina, she was wooden and slightly malicious. And Miss Lane's Ballerina had the two-dimensionality of a paper doll. We preferred Miss Nerina.

The heroes of the occasion turned out to be the rollicking Coachmen and Stableboys (David Shields, David Drew, Ronald Plaisted, Christopher Newton, David Boswell, Ray Powell and Basil Thompson) in their repeated *prysiadkas*.

Kenneth MacMillan, who with John Cranko bears the title "Choreographer to The Royal Ballet," is considered the most inventive of the younger British choreographers. And that appears to be true.

But in all of his ballets there has been a fatal flaw. He suggests a penetrating theme, but lacks the philosophical insight to pursue it to a full and rich conclusion. And so the invention turns into device.

This time, The Royal Ballet presented two of his works, *Solitaire* and *Noctambules*. *Solitaire* was more modest and more effective. It had to do with the aloneness of youth and with a girl's efforts, sometimes pathetic and sometimes amusing, to "belong." It was devised in the bittersweet tone of children at play.

The Girl (danced with innate elegance by Anya Linden) began alone on stage. A group massed about her and disappeared, leaving her lying downstage. Little trios promenaded past her, gazing with idle curiosity. The group converged to bounce about in little flat-footed jumps. A boy shared a playful dance with her, bringing her momentarily out of her mood of confused wonderment.

In sadness she stood with her hands on her chin. Six girls with purple veils entered in a close line of *bourrées* and joined hands with her.

A boy cavorted boldly before her, and as she watched, a line of men appeared. He threw his body horizontally into their outstretched arms, and they bore him off.

After a sad pas de deux with another boy, who also left her, the solitary girl was joined by a brassy little soubrette (delightfully danced by Maryon Lane). In her 1920's jazz strut, in her funny brash manner, there was a positiveness that attracted the Girl into imitation.

And like a youngster emulating a favorite movie star, she tried her new set of mannerisms on the next boy who appeared. But again she was forsaken. A trio bearing a huge trumpet next attracted her attention. After a jolly drill with them, she was somehow left holding the horn.

The entire group returned to encircle her. And for a brief time she was one of them. But finally she was left, as at the beginning.

In most ballets one can find a character who bears the identity of the choreographer. In *Solitaire* it was the Girl. And in *Noctambules* it was the Hypnotist's Assistant, trying to span the distance between the real and the imagined—and left at the end frantically circling and beating a silent drum.

Noctambules was about people isolated by circumstance and joined when circumstance was temporarily removed. Under the hand of a malevolent Hypnotist (Leslie Edwards), a Rich Man fell in love with a Poor Girl. A Soldier realized his fantasy of power. A Faded Beauty recovered her youth.

The choreographer succeeded in creating an atmosphere of restless evil, climaxed in the solo for the Soldier and in the dance of the group with the Faded Beauty. The Soldier's passage was a brilliant tour de force. Its angry prance and its skipping with the free leg shifting from back to front had a relentless violence. And Brian Shaw performed it with power and a marcato precision.

Annette Page, poignant as the Faded Beauty, was encircled and lifted by four men. As she was turned or held in arabesque among them, there was an air of quiet pursuit, emphasized when the whole group formed a jiggling circle about her. She was snatched away by the Hypnotist.

Nicholas Georgiadis' scenery and costumes for *Noctambules* would have been effective if not designed for dance. Their complexity of line was often at variance with movement.

We find ourself making parallel comments about the sets and costumes for all five new works (the *Petrouchka* decorations being traditional and as wonderful as ever), and the general fault probably lies in The Royal Ballet's attitude about these elements. Instead of considering them as part of an organic whole, it treats them separately, as Diaghilev did in his later period. This attitude is dangerous, for it can conceal movement, or still worse, reduce it to a secondary rank.

Although The Royal Ballet has made virtually no creative strides since its last appearance in this country, many of its dancers have blossomed. Notable in the top echelon are, of course, David Blair, Nadia Nerina and Svetlana Beriosova.

Although the company does not at this point have a really inspiring male exponent of the classical style (its leading male dancer, Michael Somes, is a model of partnering deportment, but his solo work leaves much to be desired), David Blair bids fair to become one. But he has still to learn not to separate dancing from mime, but to treat them as an expressive whole.

Svetlana Beriosova's approach to a role is kinesthetic, rather than dramatic, and we find this has an honest beauty of its

(continued on page 78)

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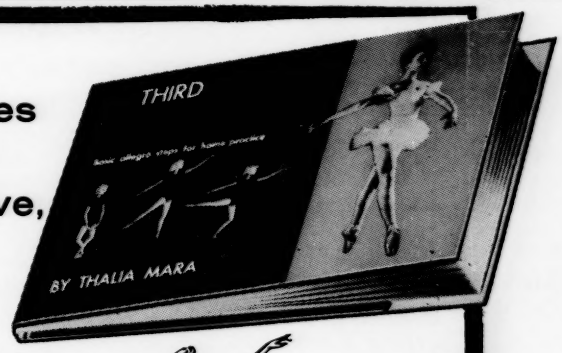

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THE ROYAL BALLET

(cont. from p. 75)

own. For she is a born dancer, long-limbed, supple, with an elegantly set head, and a delicacy that is almost touching.

It was fascinating to contrast her Swanhilda in *Coppelia* with that of Rowena Jackson. Miss Beriosova's was a flowing entity, now graciously moving upstage in mime, now watching others dance and instinctively responding to their movement with subtle changes in body tension.

Rowena Jackson's Swanhilda emphasized the coquettish aspects of the role. But it was a spirited performance with some remarkable phrases of technique. Miss Jackson has fantastic speed and equilibrium, especially in turns. But she tends to hit too hard at the broad outlines of her dancing, to the sacrifice of the smaller nuances.

Nadia Nerina is a tiny girl with great speed and strength and an interesting sense of line. In compensation for her smallness, her arabesque is unusually high, with the back arched, which gives it more the effect of flight than of repose. And unlike many of the female dancers in The Royal Ballet, she is at home in the air, knifing confidently through space.

There is an interesting split in style among The Royal Ballet's male dancers. There are the *danseurs nobles* (Michael Somes, David Blair, Philip Chatfield, Bryan Ashbridge, Desmond Doyle, Ronald Hynd and Gary Burne), most of whom tend to be a little pallid dramatically. And then there is a solid nucleus of dancers who look as though they had stepped right out of the pages of Carlo Blasis. They are sturdy demi-caractère dancers. Led by Alexander Grant, they include Brian Shaw, Peter Clegg, Ray Powell and Pirmin Trecu.

Mr. Grant is always satisfying. He can hurl himself with abandon into the Dance of the Three Ivans in *Sleeping Beauty* and make the movement look massive and earthy. And he can draw his body up into the serene *brisées* and godlike deportment of the Pas de Cinq in *Sylvia*.

Unlike Alexander Grant and Pirmin Trecu, Brian Shaw will probably never develop much in the way of a dramatic sense. But that doesn't matter. It is a joy to watch the constant sense of spring and play in his movement.

The conducting assignments for the season were shared by Robert Irving and Hugo Rignold. We found Mr. Rignold's rhythmic sense more compatible to dance. But the company as a whole did not really need special rhythmic support. It had an élan of its own. *THE END*

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Sunil Janah

Shanta Rao

(continued from page 15)

dancing. The smile has become a little too aggressive, the gestures too finite, the rhythmic impulse too deliberate. The focus is not on the movement. In some hidden and capricious way it has turned upon Shanta herself. The result is a virtuoso dance display with the occasional dryness that comes from virtuosity alone.

Of course, there were exceptions. In her Malabar trio with Chandri and Meera Rao there was a youthful freshness, a darting exploration of space. And in her Mohini Attam solo we remember a wonderful phrase in which she strutted in a circle about the stage with the line of her body and the stretch of her arms becoming more intense as the strut progressed. In that moment Shanta Rao forgot herself in the pull of the movement.

The program organized about her by John Coast, who brought over the Dancers of Bali in 1952, was a disjointed one — more so on the first week than with the second week's change of repertoire. It consisted principally of fragments from the Kathakali legends of gods and demons.

On the opening program, Rekha Menon, the gracious narrator, took the audience into what was supposed to be a Kathakali dressing room. But since the dancers were, perforce, already dressed and made-up, this did nothing more than remove the element of initial surprise from their later appearances. For the Kathakali costumes, with their bulging skirts and domed-and-plattered headdresses, are a theatrical experience in themselves.

The second program eliminated the dressing room interlude, and it also rectified the staccato pacing of the first program in which Kathakali numbers, Bharata Natyam numbers, and other briefer items were presented with no areas of emphasis, no sense of long and short.

The Kathakali drama is highly literal. When people die, the demons devour their entrails (red, raggy tapes) upon the stage. In scenes of pursuit, dancers scoot off the stage and dash up the aisles. In anger, they roar and groan and chatter. All of these elements were charmingly combined in the extended *Bhagavat Doothu*. We especially enjoyed the scene in which Suneethy, portraying the maiden Draupadi, was brought before the demons to be publicly humiliated. The trembling of her features and the small fluttering movements of her hands were a perfect contrast to the insistent gestures of the males.

Our favorite of the entire Kathakali repertoire was the story of Ravana pulling the tail of the Monkey God Bali. The monkey squatted on a red cylinder, completely unconcerned as Ravana snatched at his long white bandage of a tail, and as Ravana's friend, Naroda, gave chattering advice. Poor Ravana managed to become hopelessly entangled in the monkey's tail, and with the dramatic directness of most of Eastern theatre, he simply sat on the floor and roared with rage. It was a bubbling bit of low comedy.

The pure-dance numbers, in addition to those of Shanta Rao, were a Malibar folk dance for two girls and a brisk Kathakali trio. But the entire program — in both versions — needed far more theatrical unity; more drama in its lighting effects; more richly orchestrated music; and the relatedness that one remembered so well from the Dancers of Bali — where the artists worked toward a common group purpose, rather than each performing a specialty in a variety show. *THE END*

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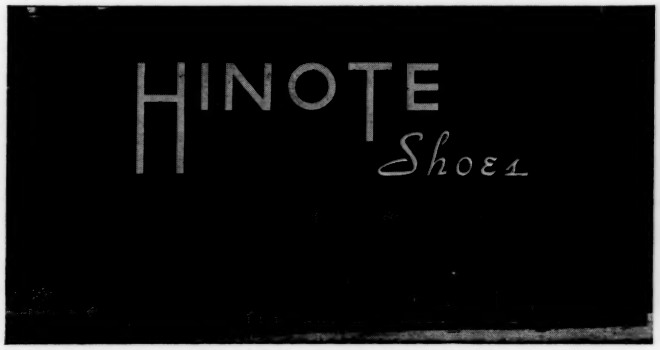

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INFORMAL REPORT *(cont. from page 69)*

tiny Brownie, explaining, "A big camera is such a worry. I'd surely lose it. This little one I can afford to lose."

The Royal Ballet, starting a five-month tour of 16 cities in the United States and Canada, was amazingly unhomesick. To dancers from remote countries of the British Commonwealth, even London is only one stop on a continual world-wide tour. To Linden and Beriosova, the American tour was a trip home. Youthful Anya was rehearsing for her first Aurora, scheduled in November for Los Angeles. A fitting place, for she grew up in nearby Berkeley—and studied for seven years with Dorothy Pring and one summer with Theodore Kosloff—before moving to England. She has many old friends to visit in Berkeley.

New York City is still "home" to Beriosova. Though born in Lithuania, she lived in the shadow of the Ziegfeld Theatre at 54th St. and 6th Ave. from age 7 to 14. She attended P.S. 69 and the Dominican Academy, and studied ballet with Vilzak and Sholler, before leaving for Europe to join the de Cuevas Ballet corps. She has a "fond attachment" for the city. "Everything is so familiar. Sixth Ave. never seems to change." Both Linden and Beriosova were thankful for their American ballet training, which provided "a firm foundation in the fundamentals for dancing the classics," Beriosova noted.

Most of the Royal Ballet dancers were anxious to reach "picturesque" San Francisco, which is closer in climate to several of their native territories. John Hart's sister, Jean, teaches ballet in that city, and he looked forward to the family reunion. Hollywood-inspired Richard Farley of the corps, on his first American visit, thought Texas would be "awfully interesting." But Dame Ninette preferred New York, Boston and Washington "to your other coast." She was happy that before the far western trip she would return to England to start the junior company, the former Sadler's Wells Theatre Ballet, on its January season at Covent Garden.

During the New York stopover, Rowena Jackson attended *An Evening with Ruth St. Denis* at the Theatre Marquee. It was her first glimpse of the famed lady and Rowena was enthralled. "Those hands. Did you ever see such beautiful movement? She's so relaxing—but so thrilling." And Miss Ruth was obviously pleased after the recital to meet her newly acquired British admirer.

It was, in fact, a pleasure for everyone to have the Royal Ballet in New York.

THE END

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LES GIRLS

(continued from page 11)

planes of the construction, suggested by the criss-crossing of the strings, are emphasized, dramatized by his frequent shifts of camera position — and each shift provides a new playing area and background for the two dancers. The dance itself, a modernistic-type adagio in which Kelly succumbs all too readily to the rope tugs of Miss Elg, fits so neatly into the decor that one wonders which came first.

Kelly & Kendall in "You're Just Too, Too"

A take-off on Marlon Brando's leather-jacketed hero in *The Wild One* introduces a more familiar kind of production number, one using large-scale backgrounds with forced perspectives to emphasize the sense of space, and a good-sized chorus to fill it. But once that bow to convention has been made, with a dozen or so fleet-footed dancers whirling through a schematized red and white bar-room, Cole moves in for a sensuous *pas de deux* between Kelly and Mitzi Gaynor. Here he uses his space for swift tracking shots, shots that dart in a moment from the entire stage to a close-up of Gaynor's twinkling legs or Kelly pulling knowingly on his leather cap.

But one can hardly attribute the success of *Les Girls* to Jack Cole alone. For one thing, there is an extremely serviceable plot, one that permitted him to work in a number of sharply contrasting styles. For another, he had the good fortune to find in his cast that rarity of most song-and-dance movies — four principals who can actually sing and dance! Kelly's dancing prowess — and his way with a song as well — are known quantities, and both Jack Cole and Cole Porter have taken full advantage of them. But in addition there are Mitzi Gaynor, a top box-office name and a dancer since she

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was eight; Taina Elg, formerly of the Finnish Opera Ballet, who for four years was a member of the Marquis de Cuevas Co.; and Kay Kendall, who studied ballet for six years in England, and has been appearing on British variety stages since she was twelve.

Of the three feminine leads, Miss Elg is clearly the most skilled dancer. Her background includes a film of *The Firebird* made by the Swedish Royal Ballet (never released in this country), and three years of grooming in Hollywood while waiting for "the break" *(see pp. 22-23 in the Sept. '55 issue of DANCE Magazine for pictures of Miss Elg in ballet class in L.A.)*. Jack Cole has used Miss Elg well, not only in the rope dance and the flower dance, but also in the ensemble. However, her capabilities as a ballet dancer are exposed to us for approximately thirty seconds at an audition. It must be admitted that it doesn't seem to matter too much, since her beauty, her acting, singing and comedy flair give promise that she will become one of our leading musical comedy ingenues.

Mitzi Gaynor and Gene Kelly

Miss Gaynor's work is a good deal more primitive, a matter of sensuous twists of hips and torso and considerable flashing of her shapely legs. Expert enough at what she is required to do, she still lacks warmth or distinction. The real revelation in *Les Girls* is Kay Kendall, tall, graceful and so unbelievably beautiful that she can stagger dishevelled through a prolonged drunk scene without losing one iota of her glamour. She carries off an amusing duet with Gene Kelly, an eccentric rhythm dance to the tune of *You're Just Too, Too,* in which she displays a comic sense very much like Beatrice Lillie's. But in Miss Kendall's case it wouldn't matter if she couldn't dance a step, sing a note or say a line. Her mere appearance is reason enough to queue up for whatever future films she may choose to grace. All in all, *Les Girls* is a grand entertainment. *THE END*

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RARE AND CURIOUS BOOKS

(continued from page 67)

Costa, Giacomo. *Saggio analitico-pratico intorno all'arte della danza, per uso di civile conversazione*, 342 p., music, illus. Torino: Mancio, Speirani e Compagnia, 1831

This book seems to be almost unknown, which is rather surprising in view of the fact that it is an exceptionally lucid and detailed manual of dance technique. Although addressed to amateurs, it was written at a time when formal social dances had still so much in common with theatrical ballet it could easily have been used as a handbook by professional dancers as well. (The late ballerina Cia Fornaroli did, in fact, esteem it highly for its clarity and precision.) Perhaps, being the work of an obscure dancing-master, the book was overshadowed by the more dazzling light of Carlo Blasis.

The book is divided into four parts (originally published separately), each followed by four folded plates in which the steps and positions described are further clarified by simple, clean-cut drawings. As drawings these do not compare with Blasis' polished and more decorative illustrations. But as "do-it-yourself" diagrams they are extremely good. Costa begins at the beginning—with the anatomy, equilibrium, and posture of the body. Next he offers the student some general principles and advice in which he emphasizes the necessity for *will*, *tenacity*, and *memory*. From here he progresses by easy stages through the fundamental positions and exercises to a vocabulary of steps that might well daunt even a jitterbug today. The lessons end with eight figures of the ubiquitous *Contredanse* plus a few special combinations of steps, each with a corresponding fragment of music, designed to teach the pupil to dance in accordance with the musical phrase and beat.

Nadler, Franz Xavier. *Kallischematik, oder Anleitung zu einem edlen Anstande*, 171 p., illus. Munchen: George Jaquet, 1834

From his exalted position as Royal Court Dancer in Munich Herr Nadler gazed with passion at a middle-class society that yearned to acquire the easy manners and graceful bearing of the *haute monde*. "How can they learn polite behavior" he mused, "without instruction? And if they cannot afford a fashionable teacher, what then?" And so he set himself to rescue them from their plight by devising a "method for obtaining beauty" which he explains in great detail in this book. Solemnly and a bit ponderously he unfolds the mysteries of deportment, only arriving at the advanced business of dancing when the pupil has presumably learned how to walk into the ballroom without bumping into anything or falling down. Pages are devoted to the mechanics of putting on and taking off the hat—four pages for the *tricorne* and as many for the ordinary "round hat." Whole chapters concern the *reverence* (for which there still doesn't seem to be an adequate English word). Finally, the tenacious bourgeois who has read through to page 148 is introduced to the *Minuet*, the French *Contredanse*, the *Waltz*, and a few other correct dances of the period.

The author is not writing down to his readers, he is rather trying to help them over the hump of social embarrassment. And being himself a dancer, he knows that the assurance of physical grace has a lot to do with inner poise. This is clear from his introductory remarks in which he states that his system of education should be useful to young priests who will one day have to perform their elaborate rites in front of an audience.

The book is dedicated to the Dowager Queen of Bavaria and has 32 delightful plates exactly illustrating the descriptions of proper gestures and positions.

Anonymous. *Le illusioni della scena, o vero le danze ai tempi antichi e moderni*, 158 p., illus. Milano: P. e G. Vallardi, n.d. (1855?)

It is to be hoped that this charming little gilt-bound history of the dance found favor in the eyes of its original owner, for it was given him by a devoted

(continued on page 86)

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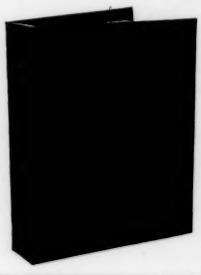

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Marina Svetlova, above, as Odette, made nat'l TV appearances Oct. 7 on "The Firestone Hour" and a telecast from London's Palladium, Oct. 14. She was guest artist with the Lisbon Symphony, Oct. 20-30.

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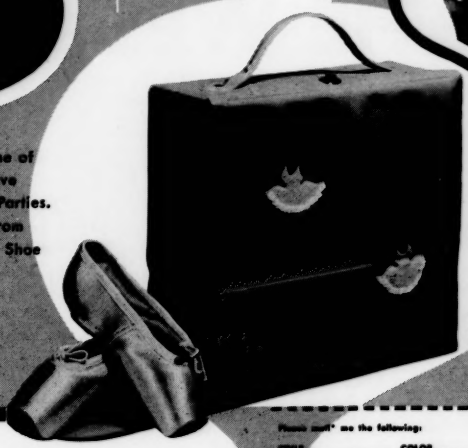

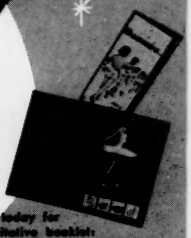

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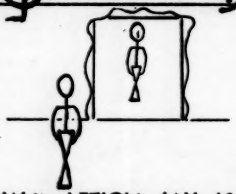

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RARE AND CURIOUS BOOKS

(continued from page 84)

wife who surely wanted to please him. Her inscription on the flyleaf (translated) reads: "Adored Edavario (?), my husband . . . my idol, my faith, my happiness, my heart, my all." It would have been a pity to attach such rare tenderness to a commonplace gift; but she was too wise.

Published anonymously and without a date, *Le illusioni della scena* must have appeared just about the middle of the last century. With the Romantic Ballet in full flower at this time, the dance public was so absorbed in the careers and personalities of contemporary ballerinas that no one was bothering much about the past history which had led up to their glittering present. No one, that is, but our author—who chose this moment to rehearse the very origins of dancing, to discuss its ancient forms and significance, and to trace its progress from the Greek *Hormos* to the French "Giselle." Miraculously he condensed this long account into 154 small pages which, though lacking a detailed chronology of names and dates, yet give a very fair picture. The book contains nine plates, the first an engraving which shows the interior of an opera house with a ballet in progress. The others reproduce drawings of female dancers, four of them free copies of dancing Bacchantes from a Pompeiian fresco. The remaining four, of ballerinas dancing the *Tarentella*, the *Bolero*, the *Minuet*, and in the role of "Giselle," look as though they might have been copied from contemporary prints, but we have not been able to identify them. The final chapter, which describes the characteristic talents of Taglioni, Cerrito, and Fanny Elssler, also includes a complimentary paragraph on the Philadelphia-born American ballerina, Augusta Maywood, who had recently created a sensation in "The Fairies' Lake" at the Teatro della Canobbiana in Milan (1849). Commenting on Maywood's extraordinary strength and energy, the author declares she makes so light of hard work that when the rest of the company is completely exhausted at the end of a performance she is as brilliant and vivacious as ever. Like Gautier he finds her lightness and agility both pleasing and astounding and he ends by recommending "the school of this valuable foreigner" to anyone who wishes to become a perfect dancer. Maywood's "school" was the studio of M. and Mme. Paul Hazard in Philadelphia, which she left at the age of 15 to make her debut at the Paris Opéra.

Manieri-Elia, Sigismondo. *La danse, ouvrage unique en son genre*, 86 p. Lecce: Giuseppe Spacciante, 1878

Lecce, where this book was printed, is a provincial capital lying just south of Brindisi in the "heel" of Italy. Its population was 35,000 in 1906 and probably not much different in 1878. But do not assume from this information that it was a "Hicksville." One look at Prof. Manieri-Elia's little manual for the Leccian hostess planning a ball will instantly dispel any such notion. For the author addresses himself to owners of palaces and princely mansions who have at least ten rooms at their disposal for festive evening parties, and the actual organization of his "*Bal comme il faut*" could hardly have been more formidable in the Faubourgs of Paris. To begin with, there is the matter of the orchestra, which must include a flute, two violins, a contra-bass, a cello, and a piano. Then the careful choice of guests, who must *not* include any but the elite. Then the Director, upon whom falls the real responsibility for the party's success; and his qualifications should easily earn him a high diplomatic post as well as any number of honorary degrees from ranking universities. Having arranged the personnel, the hostess has next to prepare her ten rooms: cloakroom, reception-room, smoking-room, ballroom, etc., to say nothing of a room in which non-dancing guests can read the papers. The order of dances is posted for all to see and goes like this: a *Valse* and a *Quadrille* (followed by refreshments); a *Polka* and a *Mazurka* (more refreshments); a *Valse* and the *Lancers* (sweet-

(continued on page 88)

Annemarie Heinrich

Beryl Grey, ex of The Royal Ballet, and Oleg Briansky recently completed successful 10-week tours in both So. America and So. Africa. They part temporarily, Briansky returning to the U.S. for Ruth Page's Chicago Opera Ballet tour, Grey dancing in Moscow and Leningrad in Dec.

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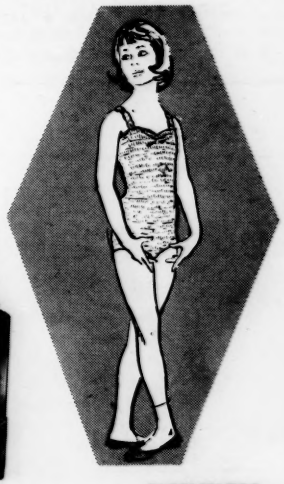

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(continued from page 87)

meats, etc.); a *Polka* and a *Quadrille*, after which everyone goes into supper. Following supper another *Mazurka* and a *Valse* (ices and liqueurs), the *Lancers* and a *Polka*, and the gentlemen again escort their partners to the buffet. One wonders how anybody had strength left for a *Cotillon*, but this seems to have been the traditional *danse finale*.

In the first eight pages of his guidebook, Prof. Manieri-Elia fills in the above sketchy outline with illuminating details written with evident relish for the brilliant scene he is helping to construct. Here we have one of those delectable glimpses of another age which heighten our interest in the dances that enlivened its society. The steps and figures of three of these—the *Cotillon*, the *Lancers*, and the *Quadrille* are explicitly described in the main body of the work, with set speeches included for the Director.

The book itself is extremely rare and something of a puzzle. Although ours is a first edition, the inside cover bears a notice to the effect that any copy of the book which lacks the author's signature and seal is counterfeit and the "counterfeiters" will be prosecuted by law. The required signature and seal guarantee the authenticity of this copy, but why was such a precaution necessary? Who could have been trying to steal the Professor's thunder? And who *was* the Professor?

IV. PERSONALITIES, TRIBUTES

Anonymous. *A Madamigella Cecelia Castellini, canzon d'applauso*, 17 p. Como, 1778.

Apart from works on history, theory and technique, dance literature embraces another form of writing—a kind of public serenade in honor of a favorite dancer. Such hymns of praise were frequently written in verse and frequently published anonymously, as was this tribute to Cecilia Castellini. If they seldom rise to the heights of great poetry, they often contain allusions which are of interest to the dance historian. In this instance, the beautiful Castellini having recently appeared in several of Noverre's ballets at Milan, the author seizes the opportunity to voice his objection to the master's "heavy themes," stating that he would prefer to see Cecilia dance for the sheer joy of dancing. In another place he speaks of her "flexible points" (the ballet term for the extreme tip of the toe is *pointe*), which suggests that possibly "toe-dancing" was not unknown even so

early as 1778. While the old theory that Taglioni was the first ballerina to dance on *pointes* has long been disproved, there is still no conclusive evidence as to when this characteristic ballet position was first introduced, or by whom.

[Uberti, Giulio?] *A Fanny Elssler (Febbraio 1847)*, 14 p. [Milano, 1847?]

In 1846-1847, when Elssler was appearing in Milan, her popularity was so great that nothing short of a national catastrophe could have shaken it. Unfortunately a major political upheaval was brewing, and the warning rumble of Italy's protest against Austrian rule could already be heard. Fervid patriots lashed the public into a fury of anti-Austrian feeling, and the adored Fanny, Vienna's proudest boast, fell a victim to their rage. Not even her wonderful dancing could atone for her wretched birth. By 1848 she had become a sort of symbol of Austrian tyranny and was obliged to give up her contract at La Scala and to relinquish the role she had recently created in Perrot's "Faust" to the American ballerina, Augusta Maywood.

No doubt Elssler's downfall in Milan was hastened by such propagandist efforts as this hostile poem which was published anonymously and circulated widely. It shows what sinister influences political bias can excite, even in the non-partisan world of make-believe. (We have, alas, seen similar examples in our own country and in our own time.) In a few short months the beloved "spirit of life," "angel of the dance," had become a scheming vampire, seducing the hearts of men for the sake of their gold, callously flaunting her charms and graces without a thought for the sufferings of Italy. With mounting bitterness the poet brands all who applaud her as murderers and even suggests that a glass of Borgia wine for their idol might be in order. Although this stinging outburst is unsigned, Mr. Toscanini believes that it may have been the work of the poet Giulio Uberti, a violent patriot who took part in the famous "Five Days" of Milan in 1848.

Happily for Elssler, her departure from Milan was followed by repeated triumphs in Moscow and St. Petersburg, and in Vienna where she danced her farewell performance ("Faust") in 1851. Still young (only 41) and beautiful, with a considerable fortune as proof of her long success, she married a German banker and lived in retirement until her death at the age of 74. *THE END*

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TAP SERIES

WHAT IS RHYTHM?

BY PAUL DRAPER

Rhythm in tap dancing is the pattern of percussive sounds made by the feet within the framework of the accompanying music. The framework is defined by the meter, the beat, the melody and the rhythm of the music. The meter defines the shape of the bar; the beat maintains the regularity of that shape (see Sept. DANCE Magazine); the melody is the horizontal succession of tones; and the rhythm of the music is the accent and time duration of those tones.

This may not seem to bear much relation to tap dancing, but unless you are tap dancing without music, any tap sounds you make will be a rhythmic addition to the already existing rhythm of the music you dance to. Even in tacit breaks, there is an understood continuation of the music which must be taken into consideration when you make up your "breaks." So it is valuable to discuss rhythm in music in order to understand it in tap dancing.

In music, rhythm makes time intelligible. Human beings have a tendency to space accents evenly, because of the regularity of the heart beat and walking gait. Rhythm is also apparent in our speech. The need for communication of idea and feeling beyond the limits of vocabulary made accent and pause essential parts of speech. There was also the influence of natural phenomena — the seasons, the sun, the moon and the stars. Rhythm, with sources inside and outside of us, is essential to us.

As melody developed historically it acquired an increasingly complex structure of rhythmic invention. Some of the first examples we have of ordered oral rhythm in art form are found in Gregorian chants. For the last 300 years, much use has been made of polyrhythms — one or more rhythms being played simultaneously. These may be expressed by counter melodies in different rhythms, or by having a rhythm section that not only plays the beat but also a distinct rhythmic pattern (as in the Bolero). Modern jazz has developed this branch of rhythm to a most complicated level.

Now we return to the rhythm a tap dancer makes. It is a special sort, since it can be only percussive and not melodic. A tap is not a sustained sound. Its patterns must be made up from a succession

of short sounds of equal length and pauses of any length. It must be heard to be effective, and it must make sense beyond just keeping time. The origin of Lancashire clog dancing has been described as being due to the rapid consonant sound of the English language plus the innate desire of the Anglo-Saxon races to create difficulties for themselves. This may be true, but it doesn't serve as a model for a creative art. A tap dancer's sounds must make a conscious contribution to the overall effect of the dance. Just as you play your stage movements and your steps to communicate a certain aspect of yourself and your relation to the world around you, so must you plan your rhythmic structure.

Many tap steps do just "keep time," and many more are done with whatever accents the physical exigencies of the step itself create. Take the well-known time step as an example: 4 & 1 & 2 & 3 & 4, etc. To begin with, it is ridiculous looking. More important to a tap dancer is that its rhythmic pattern is a sequence of eighth notes with an accent on one. This is not necessarily dreadful, but it isn't of much interest as a composition in percussion. It does mark time, which has a certain value, though to do it really accurately requires far more practice than it's worth. If you decide a sequence of eighth notes is necessary to your dance, you can certainly think up more interesting ways of doing it than shuffle-hop, slap, slap, step. (Incidentally, a variation of the time step is to make the rhythm a dotted eighth and a sixteenth in sequence. This also improves the look of the step.

The best way to approach rhythm in tap dancing is to have the whole composition in mind. Ask yourself what the dance is about. Is it a delicate soft-shoe? A fast jig? A wild jazz number? Think of the whole dance and build your rhythms along with your steps. If you can't make the sounds you want with a certain step, then use another step. Rhythm doesn't have to match each bar—it can overlap and reach home at the end of four, five, six, or sixty bars. It can match the beat or be off the beat. It is the architecture of the dance you dance. Above all it must be firmly within the foundations that are built by the beat, which was discussed last month. The beat lies inside of you, the rhythm you make is on the outside, and shows that you really know what you are doing.

Next month we'll talk about some specific examples of rhythmic composition. Till then, ONE, TWO! *THE END*

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RECORDS FOR DANCE

The International Ballet Guild, sponsored by Concert Hall, has started a project that on the face of it should whet the curiosity of the most sophisticated of ballet enthusiasts. The idea is to re-create the music of ballet performances exactly as it was originally played. Gerald Sevastianov, for many years associated with ballet, dreamed this up. He set up an advisory board consisting of ballet artists and writers who had been in some way connected with Diaghilev. Thus came into existence the International Ballet Guild, a society dedicated to the preservation of the artistic legacy of the Diaghilev and succeeding companies.

According to Concert Hall, he received exclusive rights to the orchestrations used by the Diaghilev and the de Basil forces, and he even had all the remains purchased—sets, costumes, etc.—of the Diaghilev relics stored in the outskirts of Paris.

Armed with the orchestrations, and accompanied by two of the dancers (they are not named) who had performed in the ballets, Sevastianov took off for Yugoslavia, where he could get a favorable business deal. The "Ballets Russes Orchestra" conducted by Miles Horvath heard on these discs is in reality made up of musicians of the Zagreb Philharmonic and Yugoslav Opera. The dancers were brought along to give the correct tempi and are said to have guided the conductor in the control room along with the engineers.

Aurora's Wedding (Concert Hall XH 1504) and *Paganini* coupled with *Francesca da Rimini* (XH 1505) are now available; and Prokofieff's *Romeo and Juliet* as done on the stage (previous complete recordings have been taken from the sound track of the film) is on the way.

Aurora's Wedding has its points of interest. The disc is supposed to represent the exact performance of the *Sleeping Beauty* excerpts that was given in Paris in 1922 to celebrate the centenary of Petipa's birth.

If this is the way it was done in 1922, it presents quite a few points of departure from the versions heard hereabouts. The

BY ROSALYN KROKOVER

orchestration itself is different; Gregor Fitelberg, the 1922 conductor, had no hesitation in touching up the score. Then there is some wild divergence in tempo from what we are accustomed to today. The Bluebird Pas de Deux is taken at a very, very slow tempo, while others are pretty close to present-day standards.

In the notes the listed contents of *Aurora's Wedding* are wide off the mark. There are 15, not 13, excerpts on this disc. Here are the contents: (1) Introduction to Act I of *Sleeping Beauty;* (2) Polonaise in Act III; (3) Pas de Six from Act I; (4) Fairy of the Golden Vine, from Act I; (5) Lilac Fairy variation from Act I; (6) Dance of the Duchesses from Act II of *Sleeping Beauty;* (8) Mazurka from Act II; (9) Intrada to Pas de Quatre from Act III; (10) Red Riding Hood and the Wolf, from Act III; (11) Bluebird Pas de Deux; (12) Danse Chinoise from *Nutcracker;* (13) Three Ivans, from Act III of *Sleeping Beauty;* (14) Great Act III Pas de Deux; and (15) Finale (with the Apotheosis omitted). In several of these, there are some cuts.

As for *Paganini,* it follows the score of the Rachmaninoff *Rhapsody on a Theme of Paganini,* complete with piano soloist (a good one, named Youri Murai). The only departure from the score is the repeat of the 18th variation at the end. Fokine secured Rachmaninoff's permission for this addition. *Francesca da Rimini* also is a literal interpretation of the Tchaikovsky score.

The albums are attractively bound, with text and some pictures (though one wishes more of an effort had been made to get photographs of dancers who had created various roles). The orchestra is not of top calibre, but the recorded sound is excellent. Those who are primarily interested in these scores as music can do better with versions currently available on LP. But as historical documents they are interesting, and *Aurora's Wedding,* as done here, is sure to cause some heated discussion among the old-timers and raised eyebrows among the newcomers.

THE END

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(continued from page 6)

tina Oumansky and **Joan Jensen** for the future . . . **Nick Castle** huddling with Par execs for the new Jerry Lewis musical which will roll next month.

20TH CENTURY-FOX: **David Lichine** to portray a Russian soldier and choreograph a soldiers' dance, using **Sacha Gaudovich** and **Michel Panaieff**, in "Fraulein" . . . **LeRoy Prinz** back from "South Pacific" location and into rehearsals for remaining no's of the pic. Now rehearsing: **Ila McAvoy, Larri Thomas, Betty Hannon, Deane Miles, Bonnie Lane, Jan Hollar, Darleen Engle, Dorothy Abbot, Faye Antacky, Sheila Baker, Betty Bunch, Donna Pouget, Kap Tapscott, Pat Valesco, Tex Brodus, Rod Bieber, Jack Mattis, Frank Radcliffe, Cass Jaeger, Maurice Kelly, Bob Cole, Roy Damron, Jimmy Elsegood, Leo Wheeler** . . . **Nick Castle** has completed musical no's for Tommy Sands in "The Singin' Idol."

WARNER BROS.: **Gene Kelly** back on the "Marjorie Morningstar" set after volleyball accident in which he tore leg ligaments. Kelly has purchased David Lord's novel, "The Fancy Dancer." He will produce, choreograph and star in the pic.

TV: **Jackie Boyle** has selected **Peggy Gordon, Shari Stennette, Joan Kelly, Betty Scott, Joel Friend, Bob Street, Jimmy Baron** and **Jack Harmon** for this season's Red Skelton Show. (Miss Stennette, under 7-year contract to Skelton Enterprises gets a starting salary of $205 weekly, with options up to $1,055. Contract forbids competition in any more sport car events) . . . **Marc Platt** at CBS staging dancing "live" commercials . . . **Miriam Nelson** and Ralph Levy making big plans for the 1st "Shower of Stars." Miss Nelson recently held a big interview for one of those $$$ commercials which she frequently stages. All went well for the girls being auditioned until the sponsors, admen and director got a "2nd look" at Miriam. She got the sought-after job, with more to follow . . . **Toni Charmoli** has signed many big-name dancers to guest on the Dinah Shore Show. **Dick Beard** to assist, and **Gloria DeWerd** to "dance-in" for Dinah . . . **Jonathan Lucas** will be using **Gretchen Hauser, Leona Irwin, Edna Ryan** and **Frank Reynolds** as regulars on the Eddie Fisher Show . . . **Alex Ruiz** assisting **Lee Scott** on the George Gobel Show . . . **Jack Baker** has chosen **Jerry Antes** and **Marc Wilder** as regulars on the Rosemary Clooney Show, with **Bea Allan** dancing-in for Miss Clooney . . . The 4 young esquires, who got such rave notices on the Giselle MacKenzie Show are **Randy Amen, Dickie Dodd, Butch Bernard** and **Mike McGreevy. Jack Regas** will be using them on many guest spots . . . ABC has moved into the musical spotlight with the Guy Mitchell Show, staged by **Ted Cappy** and using **Ray Arnett, Roy Fitzell, Ronnie Beckett, Patti Wharton, Marlene Tepel** and **Jean Goodall**

AROUND LA: **Irwin Parnes** has opened his Troubadour Stage,, dedicated to folk music and dance of all nations, at Riverside Rancho. 1st attraction was "Ballet of the Ballads," with **Sir Lancelot** and **Cisco Houston** . . . **Bobby Van** into the Cocoanut Grove, with Marguerite Piazza headlining . . . **Donn Arden's** "Pariscope" at the Moulin Rouge has **Ffolliot Charlton, Diana Varga, Marge Baker, Sandra Warner, Wilda Taylor, Larry Maldonado, Jack Tygett, Rod Bieber** and **Jerry Jackson** spotted throughout the show. Additional choreography is by **Joe Milan** and **Bonnie Hunt** . . . **Tamara Toumanova** in Good Samaritan Hosp. for gall-bladder surgery . . . **Eugenia Vasilev**, using **Valeria Vlasinska, Boris Kudinoff** and **George Nevsky**, choreographed "Gala Performance" at Plummer Park.

LAS VEGAS: **Bob Gilbert**, who has staged so many successful shows at the Sands, is appearing in the current show . . . Jane Russell arrived in town with a new act staged by **Jonathan Lucas. Jack Dodds** is solo dancer with her act . . . **Roland Dupree** using **Bob Powell** and **Mitchell Nutick** with Helen Grayco at the Riviera . . . **Beatrice Kraft and Dancers** are an added attraction at the Flamingo . . . **Sonia Shaw** and **Bill Hitchcock** have a big new contract with the Sahara. The Shaw dancers, **Virginia Shaw, Chris Miller, Gene Reed** and **Pat Gorman**, are featured in "Sunday Island." *Roy Clark*

SOUTHERN CALIF NOTES

The Southern California Ballet was born Oct. 5 at the Wilshire Ebell Theatre in LA. **Joseph Rickard** (also organizer of the **First Negro Ballet**, now in Europe) presented 12 dancers in "Brahms Rhapsody," "Beauty and the Beast," "The Sea" and the Shostakovich "Ballet Russe." Co. justifies its name by including dancers from San Diego, Bakersfield and Riverside as well as LA. **Linda Howe**, as Beauty, and **Haldor de Becker**, as the Beast, won immediate audience approval. The Brahms work, best received of the four, showed **Joan Aldrich, Beth Brunberg, Bernardine Gluck, Margot Barkhurst, James Jeneji, Marcos Lorango, David Gustavson**, Miss Howe and Mr. de Becker—all to good advantage. The front scrim, painted backdrop and dramatic lighting gave credence to the mimetic passages in "The Sea." 6 ft. 1 in. **Leon Embry**, as a fisherman, commendably partnered **Martha Grannell**, dancing his betrothed. Linda Howe had a bright, effective moment as Angel Fish. Choreography, all by Mr. Mr. Rickard, was joyous and vital, and performed with youthful enthusiasm. The new co. should find a ready following.

The **Irish Guard**, en route from Canada to Hawaii, gave their only 2 US perfs.

at the LA Shrine Aud. They showed that the Irish have their own version of the sword and other dances usually associated with the Scots . . . "I Search for Adventure," the Jack Douglas TV show originating in LA, featured **Rokuka Hanayagi** and pupils **Jeanne Imoto** and **Namiko Kato** on a Japanese program . . . **Karen Burt** restaged "The Glass Menagerie," shown at Idyllwild this summer, for 6 perfs. at the Long Beach Dance Drama center, with an assist from John Dougherty. **Ruth Gartler's** Amanda won her an invitation to try out for LB State College's "Medea." **Victor Potter** replaced **Les Buckner** as principal male dancer . . . Before leaving for NYC, dancer-actor **Carl Tressler** was nominated for outstanding actor of the San Diego Shakespeare Fest. for his Ariel in "The Tempest." (But he lost an actor who had had 2 leads.)

Aspiring ballerina **Carol Lee Gillinger** is an inspiration to young dancers. A student at Riverdale Jr. HS, she journeys to Hollywood for ballet lessons, and teaches more than 100 pupils at her own newly opened studio . . . For the LB Ebell fall fashion show, **Audrey Share** devised a "Gems of the Zodiac" ballet, using 20 of her Dance-Theatre personnel, including **Leah McIntyre, Kathryn Carter, Valerie Jerou, Arthur Neeper, Dana Bond, Betty Gatski, Bettie Hewlett, Caroline Shuff, George Kikessey, Bob Regger, Kent Smith** and **Dexter Taylor.** *John Dougherty*

DALLAS NEWS

Six students from the **Kingsbury School of Dance** were in the Jimmy Savo Show Oct. 5-20 at the Dallas State Fair . . . On Sept. 30 in Ft. Worth, **Edith James** of Dallas and **Robert Bell** of Oklahoma City, held auditions for the **Ft. Worth Ballet Arts.** 25 dancers were chosen . . . **Georgiana Edgley** has been selected to work with **Ballet Theatre Workshop** in NYC . . . The Edith James Concert Group gave a lecture-demonstration on classical dance Oct. 7 for the Pro Musica Club. **Brendan Fitzgerald**, guest teacher at the James Studio, assisted Miss James . . . Since July plans for the **Dallas Civic Ballet** have been under way, and the organizing group has now obtained a state charter. Among the teachers who have worked on the formation of the group are: **Don and Lorraine Cranford, Edith James, George Frierson, Helen and Gladys Kingsbury, Toni Beck, Mary Nick, Maxine Owsley, Natalie Skelton** and **Virginia Self.** *Toni Beck*

REPORT FROM DENVER

The teaching season is in full swing here, with more studios than ever . . . **Jane McLean** has moved her school to Wesley Hall, and is also conducting modern dance classes at Cherry Hills School,

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(advertisement)

under the PTA auspices . . . The **Covillo-Parker School** will do a group of dances in the Pagliacci Opera Co's "The Bartered Bride" . . . The Workshop Group of **Ballet Theatre School** premieres "Harlequinade," choreographed by **Alice Von Gregory,** at the Denver Art Museum. BT School will also be represented, with "La Sylphe," at the big UN Day celebration. Program will also include **Gwen Bowen's** students in So. Amer. dances, and **Rhoda Gersten's** U. of Colo. creative children's class group dancing "Hymn to the United Nations" . . . On Sept. 22 the **Lamont Dancers,** directed by **Vera Sears** and **Mary Cornish,** performed an American folk song dance suite for the Citizenship Day program. New on the Lamont faculty this year are **Dorothy Anne Masursky** and **Patricia Bratches.**

Scheduled for the convention of the **Colo. Council of Dance Teachers** on Oct. 27 in Denver's Amer. Legion Aud. is an all-day educational program organized in collaboration with the **Chicago ..Nat'l Assn. of Dance Masters.** Faculty: **Robert Lunnon** (ballet), **Al Gilbert** (children's material), **Gus Giordano** (modern jazz) and **Grace V. Hansen** (ballroom). Colorado teachers assisting supervisor **John T. Biddlecombe** for the event are: **Shirley Biddlecombe, Doris Wyman Brown, Howard P. Child, Elma Dean Ericks, Delores W. Woodridge** and **Mary R. Kelleher.**

Rhoda Gersten

NEWS FROM CANADA

OTTAWA: Important grants by the Canada Council to **Celia Franca's Nat'l Ballet of Canada** and the **Royal Winnipeg Ballet,** now under **Benjamin Harkarvy** of NYC, have been announced. Amounts were $50,000 and $20,000, respectively. Although both co's face deficits greater than these amounts, both are using the monies for new productions and expansion. The Winnipeg group is constructing a new organization under **Kathleen Richardson,** chairman. US dancers to appear with the co. this season are: **Charles Czarny, Fred Strobel, Richard Rutherford, George Walker, Rae Browne** and **Elizabeth Wullen.**

MONTREAL: Encouraging note to open the dance season was the receipt of grants by 2 smaller Canadian ballet organizations established in Montreal. The municipal arts council gave $7,000 to the **Montreal Theatre Ballet,** and $6,000 to **Ludmilla Chiriaeff's Grands Ballets Canadiens.** All signs of dance were conspicuously absent in the 21 programs of the Montreal Festivals. An experimental variety show, produced and directed by your correspondent, made TV history by being the 1st program entirely devoted to variety dancing . Among the featured soloists, dancing to works by 6 choreographers, were **Johnny Coy, Arleigh Peterson, Allan and Blanche Lund, Christina Coleman, Michel Conte, Sylvia Tysick, Will Perkins** and **John Stanzel.** The NYC dancer-teacher-choreographer Arleigh Peterson has remained in Montreal to establish a dance group to work in TV. His choreography for the French TV network is setting new standards, particularly in "Music Hall," which out-rates Ed Sullivan at the same hour.

TORONTO: The Nat'l Ballet of Canada began rehearsals in early Sept. and are working on several new productions, including **Fokine's** "Carnaval," **Walter Gore's** "Winter Night," and an original work, "Willow," by Canadian choreographer **Grant Strate.** Also being added this season are the dances from "The Sleeping Princess," which the co. first showed this summer at Jacob's Pillow. They begin their Canadian tour Nov. 4 in Hamilton, and do a tour of 50-odd US cities beginning in Feb. In Dec. the co. does a nation-wide CBC telecast, including 2 acts of "Coppelia." *Francis Coleman*

LONDON DATELINES

After the heat and excitement of the summer, the autumn of our discontent has now arrived. Dancewise, London is as bare as Mother Hubbard's cupboard. On Sept. 16 the **Chinese Classical Theatre** opened a month's season at the Theatre Royal. This co. is formed basically from members of the Peking Opera who left China for Formosa when the Communist regime was instituted in 1949. Dancing and acrobatics are integral parts of the Chinese theatre, but this co. proved no match either in quantity or quality for the remarkably successful troupe from the present-day **Peking Opera** which visited London in 1955.

The **Ballet Rambert** made history by being the first Western co. to appear behind the Iron Curtain. It gave a season in Communist China, where reports appear to have been favorable. The co. returns to England this month.

The touring wing of the **Royal Ballet** is engaged in a provincial season which takes it up to Christmas when it appears at the Royal Opera House, Covent Garden (beginning Dec. 26). Three new ballets are promised. The only one so far named is "The Blue Rose" by **Peter Wright,** a Royal Ballet School teacher. It is his first professional work. Other new ballets will be provided by **John Cranko** and **Kenneth MacMillan.** Recent co. promotions have given ballerina status to **Susan Alexander** and **Brenda Bolton.**

London's Festival Ballet is also on provincial tour. It returns to London Dec. 24 with a season consisting entirely of "The Nutcracker" in a new production

Beryl Grey and her partner, **Oleg Briansky,** are engaged in a 9-week tour of South Africa. In Dec. Miss Grey goes to Russia, where, partnered by one of the Russian "premier danseurs," she will appear in Leningrad and Moscow. Her repertoire includes "Swan Lake" and "Giselle."

Dame Ninette de Valois' book of reminiscences called "Come Dance with Me" was published Oct. 17 by Hamish Hamilton.

REPORT FROM MEXICO *Clive Barnes*

Communiques received here from co. members indicate that the appearances of the 2 modern dance groups from Mexico, **Ballet Nacional** and **Ballet Contemporaneo,** at the Moscow Youth Festival in Aug. were greeted with enthusiasm and great interest. This was the 1st the Russian public had seen of modern dance since the Duncan days. They want to know more, even though at times the technique and the problems set forth escaped them. "Tonantzintla" was applauded for the marvelous Covarrubias sets and costumes, but the dance was not. Works which had a kinship of feeling (for the soil, etc.), like **Elena Noriega's** "Tierra," or similarity of folklore or customs, as in "En La Boda" or **Josefina Lavalle's** "Juan Calavera," were immediately taken to heart. **Rosa Reyna's** "La Manda" was not understood because there is no Russian equivalent of a manda, a long penitential journey, much of it made on the knees.

That the tour was made at all was a miracle. The groups were opposed from all sides—by newspapers, personal enemies and "small minds." They left anyway, firm in the belief that there is a common ground for all people of the world to be found in the dance. After their perfs. in Moscow, the 2 companies, 35 strong, left for China for a month and a half tour, at the invitation of the Pieping gov't. They are performing in Peiping, Canton, Shanghai and Tientsin. First reports indicate an even more enthusiastic reception than in Moscow. *John Fealy*

REPORT FROM GERMANY

On the eve of the Berlin Festival, **Martha Graham** made her bow in Germany. She performed during two concerts of the Berlin Radio Symphony, conducted by Virgil Thomson at the newly dedicated Congress Hall. Her only work, "Judith," left public and critics in a state of perplexity. They admired her technique and immense sense of form (and Isamu Noguchi's singularly beautiful props) but were baffled by her aloofness and emotional frigidity.

The ballet part of the Berlin Festival opened with a semi-workshop evening. It was a small ensemble of young dancers from the Stadtische Oper under the young choreographer, **Gise Furtwangler** (niece of the late conductor). Works performed included Milhaud's "La Creation du Monde" (with a new libretto titled "Adam and Eve"), Barber's "Medea" (the music of Martha Graham's "Cave of the Heart"),

and Stravinsky's "Orpheus." The Milhaud and Barber works suffered from insipid choreography, but the Stravinsky, though handicapped by a too small stage, came off well.

The audience for the gala premiere at the Stadtische Oper was as distinguished as those performing. It included Martha Graham and **Agnes de Mille** (the latter in town to participate in a symposium entitled "Europe and America—the Strength of the Unfettered Mind"). The first work was the Stravinsky "Sacre du Printemps" with choreography by **Mary Wigman.** On a raked circle, before a plain cyclorama, it was staged, not as a Russian work, but as a timeless, placeless abstraction. The Dance of the Chosen One, performed by **Dore Hoyer,** was the only solo, and Miss Hoyer's very personal style clashed badly with the style of the group. , Miss Wigman's sense of form constantly evolving around the circle, is unique, and her choreography resembled a blueprint of the Stravinsky score. But her too strict attention to every note and time value eliminated the savagery of the work. The dancers reminded me of antique fauns chasing medieval Teutonic girls on a sunny afternoon.

Dick Sanders choreographed "Maratona di Danza" with **Jean Babilee** in the leading role. Other collaborators were Lucchino Visconti (author and director), Hans Werner Henze (composer), and Ranzo Vespignani (designer). It was undoubtedly one of the noisiest ballet premieres in recent years. Even during the performance there was booing and whistling. And after the performance there was a 30-minute uproar.

The ballet concerns a dance marathon in an obscure Roman music hall. The marathon is drawing to a close. And minutes after the champion is crowned, he falls dead. Two jazz combos on stage accompany the marathon dancing, and the pit orchestra bridges the events between. It is all done in the neo-realistic style of the Italian films with their combination of sordidness and sentimentality. The whole production was a marvel of modern stagecraft. The individual characterizations by **Friedel Herfurth, Marion Schnelle, Gundula von Woyna, Ingeborg Hobnisch** and **Erwin Bredow** were sharply etched. But unfortunately it all had little to do with ballet. *Horst Koegler*

VIENNA NEWS

The **Vienna Opera Ballet** was heartily welcomed when it returned to the Bregenz Festival after a 3-year absence. It scored a great success with "The Rondo of the Golden Calf" and "Othello," though both ballets were handicapped by unfortunate stage conditons. The "Othello" corps de ballet had to be drastically cut; and the "ritornelle" (the intermezzi linking its 8 scenes) were danced by 2 girls and a boy, instead of the usual 3 couples. The sets also had to be simplified for both ballets. But the co's progress was noted, and all 5 performances were to packed houses. The co. had been asked back for next summer.

Luciana Novaro, soloist and choreographer at La Scala, staged the Spanish dances for the Opera's new "Traviata," thus being the first guest choreographer since the reopening of the Staatsoper.

The ballet's season at the Staatsoper begins this month with repertory performances climaxing in the world premiere of Gottfried von Einem's "Medusa," which shares the bill with "Swan Lake, Act 2" and "The Miraculous Mandarin." ..**Gordon Hamilton** is staging "Swan Lake" for **Traute Brexner** as the Swan Queen and **Richard Adama** as Prince Siegfried. Understudies are **Margaret Bauer, Christl Zimmerl** and **Willy Dirtl.** "The Miraculous Mardarin" will have young **Dietlinde Klemisch** in the principal role and Willy Dirtl as the Mandarin. Leading roles in "Medusa" will be taken by Christl Zimmerl, Margaret Bauer, **Lucia Braeuer,** Willy Dirtl and Richard Adama. *Linda Zamponi*

NEWS FROM FRANCE

Expressionism opened the Paris season this fall when **Jose Limon** and his American Dance Co., directed by **Doris Humphrey,** opened Sept. 17. The French public, which is not receptive to free dance in the Duncan tradition, greeted Doris Humphrey's works (especially "Night Spell") without enthusiasm. It did, however, appreciate the authority and the undeniable theatre sense of Jose Limon, particularly in his "Emperor Jones."

The Marigny opened its doors Oct. 1 to the **Ballets 1957 de Paris.** On the whole, the little company was appealing in its youthfulness, simplicity and seriousness. With limited funds, it presented a program free of artistic bias, open to modern trends, yet classic in point of view. **John Taras'** "The Red Curtain" was an unpretentious work, tastefully decorated by Andre Levasseur, and offering each dancer a chance to shine—among them **Marie-Claire Carrie** and the very promising **Judith Dornys. George Skibine** created a choreographically weak "Pelleas and Melisande" with **Irene Skorik** as Melisande and **Milorad Miskovitch** as the handsome, romantic and youthful Pelleas. Miskovitch contributed his dramatic lyricism to the tormented and angular choreography of **Maurice Bejart's** "Prometheus." The most appealing work remains **Dick Sanders'** "The Ladder," decorated by Francois Ganeau and danced with expressive tension by **Veronika Mlakar, Vassili Sulich** and **Milko Sparemblek.**

After a long absence, **Antonio** made a brilliant return Oct. 2. This great dancer, in perfect form, seemed more controlled than ever. And he composed an artful spectacle, excellent in decors, costumes and choreographic pacing. Also enjoyable were the precise classicism of **Rosita Segovia** and the temperament of **Carmen Rojas,** who literally burns up the stage.

Two French dancers particularly distinguished themselves at the Berlin Festival. **Jean Babilee** had a personal success in the controversial "Maratona," and **Yvette Chauvire,** whose departure from the Paris Opera is keenly regretted, had a veritable triumph in "The Lady of the Camelias" by **Tatiana Gsovsky.**

Marcel Marceau and Co. have returned from S.A. and are planning a tour of England, Italy, Russia and the U.S.

Marie-Françoise Christout

NEWS FROM ITALY AND SPAIN

The Venice International Festival of Contemporary Music closed with two very ragged performances by the **de Cuevas Co.** After touring in North Ireland, they arrived in Venice with the scenery in such bad condition that it had to be hastily repaired by local stagehands. The co. presented "Constantia" in which **Genia Melikova** and **Serge Golovine** gave a good account of themselves. **Ana Ricarda's** "Ines de Castro" proved most popular with the audience. It was excellently performed by **Nina Vyroubova, Polajenko** and Ana Ricarda. The program also included "Tarasiana" and "Le prisonier du Caucase."

Plans for the La Scala in Milan include "Petrouchka" staged by **Lubov Tchernicheva** and **Serge Grigoriev,** "Cinderella" staged by **Alfred Rodrigues,** and a new work by **Luciana Novaro.** The co. is now on tour in Central Italy with three Biblical works by **Aurel Milos**—"The Prodigal Son," "The Story of Adam and Eve," and "Moses." Leading dancers are **Vera Colombo, Carla Fracci, Emilio Perugini, Mario Pistoni** and **Gilda Maiocchi.**

Luigi Gario

NEWS FROM LATIN AMERICA

ARGENTINA: The 6 performances by the **Bolshoi Theatre Group** of 7 dancers received practically unanimous rave reviews. The only reservations concerned the poor quality of some of the scores and the excessive emphasis on acrobatics in some of the recital pieces.

Another successful visitor was American dancer **Iva Kitchell.**

Both Argentine companies have been active, performing at the Colon and Teatro Argentino de la Plata.

CHILE: **The National Ballet,** on its first tour of the Northern provinces, totalled 25 performances, playing very successfully.

In Santiago, the **Sulima Classical Co.** danced the ballets at the Teatro Municipal's annual opera season.

Hans Ehrmann-Ewart

GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS TED SHAWN'S FIRST DEMONSTRATION OF THE POTENTIALS OF MALE DANCING.

Ted Shawn dances the "pas de basque" from his suite for eleven men dancers, "Kinetic Molpai."

It is 4:00 p.m., July 7, 1933. On a farm set in the softly rolling hills of the Massachusetts Berkshires, forty-five people have gathered in a dance studio that was once a barn. The tall, distinguished gentleman who has invited them rises to speak. Together with Ruth St. Denis, he has already stirred the world with exciting new dance styles and ideas. Today, Ted Shawn is to write still another chapter in the saga of his art.

The program lasts 40 minutes. Ted Shawn lectures and his company of male dancer-athletes perform a series of virile, masculine dance works — from American Indian dances to abstract interpretations of Bach. It is soon apparent to the audience that Ted Shawn has pioneered a new concept: men are no longer mere dancing stage props; they deserve an equal place with women in all areas of dance activity.

On that warm summer afternoon, not only was a new scope and dignity brought to the position of the male dancer; on the soil of the farm called "Jacob's Pillow," Ted Shawn planted the young seed of a great institution that today is loved and respected by all who dance.

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